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THE CHOIR
AND
MUSICAL RECORD.

VOL. I.

Per. 1375. d $\frac{27}{1}$

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Feb. 26 / 85

Dear Sir

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A JOURNAL

DEVOTED TO THE INTERESTS AND ADVANCEMENT

OF

SOUND MUSIC,

SACRED AND SECULAR.

VOL. I. JAN.—DEC. 1863.

LONDON:
THEODORE WRIGHT, "CHOIR" OFFICE, 188, STRAND, W.C.
F. PITMAN, 20, PATERNOSTER ROW, E.C.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 1. SATURDAY, JULY 18, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee t consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May* 22, 1863.

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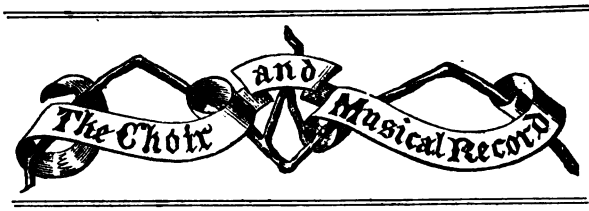

JUDICIOUS READER, will you not confess that a good Musical Periodical is much wanted? The laborious teacher of music would gladly acquaint himself with the long-forgotten beauties of past days, if at least he has so much knowledge of the subject as to be aware what stores lie hid in our libraries. The country clergyman suspects that there is much more of the old *thoughtful*, devotional music extant, if some one would but make it available in THE CHOIR. Even the enthusiastic amateur, who, like Mr. Sebastian Barker, is "all music," has once or twice been convinced that there is a strange, sweet perfume left in those withered leaves. The "foot-prints on the sand of time" were not all left by Megatheria and huge Saurian monsters; there are strata of past thought and feeling quite as interesting as Oolite and Red Sandstone.

Courteous reader, will you accompany us in our excavations? We will show you some rare specimens. This is our chief work. We leave "Canadian Boatsong," "Lightly tread," "Shepherds tell me," *et id genus omne*, to the *Musical Times*.

But, elegant reader, think not of us as of some grim old chroniclers. The beard is no longer an appendage to be found only in ancestral galleries and antique halls; nor is a love of old music always combined with angularity of figure and the impossible postures of fictitious mediævalism —you may not always choose a Glastonbury chair. Then recline on your sofa, loll on your ottoman, and you shall have news of the present state of the musical world. THE CHOIR can sing many a strain that shall suit well the elegance of your drawing room.

Learned reader, we insure you against amateur presumption.

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THE CHOIR are in their places, and ready to begin. The Choragus asks for silence while he shows you an old tribute paid to the Divine Art. Attend, O judicious, courteous, elegant, learned, and dilettante readers, to

The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by EDW. F. RIMBAULT, LL.D., &c.

THE reputed author of this rare and erudite little volume, of which we offer our readers a reprint, was the learned Dr. John Case. His biographer, Wood, states him to have been born at Woodstock, in Oxfordshire, educated there in English, but in Latin partly at New College, and partly at Christ Church, of both which places he was successively a chorister. In 1564 he was elected scholar of St. John's College, and was afterwards Fellow, Master of Arts, and "the most noted disputant and philosopher that ever before set foot in the college." Being inclined to the Roman Catholic persuasion, he left his fellowship, and on 30th December, 1574, married Elizabeth, the widow of one Dobson, keeper of the Bocardo prison. He afterwards read lectures on logic and philosophy to young men (mostly R. Catholics) in a private house in St. Mary Magdalen's parish, and there had disputations, declamations, and exercises as in colleges and halls, and many eminent men issued thence. He published commentaries on Aristotle, and was much respected for his knowledge in medicine, of which he was made (or took the degree of) doctor, 1589, and the same year obtained the Prebendary of North Aulton, in the church of Sarum. From his lectures he possessed a competent estate, the greater portion of which he bequeathed to pious uses. He died about the sixtieth year of his age, on the 23rd January, 1599, and was interred in the chapel of St. John's College, where a monument was erected to his memory (*Athenæ*, Oxon, vol. 1, col. 299).

In specifying the works published by Dr. Case, the words of Wood are—"*Apologia Musices tam vocalis quam instrumentalis et Mixtæ*, Ox. 1588. 8vo. I have a book in my library entituled, '*The praise of Musick*,' *wherein, besides the antiquity and dignity, &c., is declared the sober and lawful use of the same in the congregation of the Church of God.* Ox. 1586. 8vo. It was written by an Oxford scholar, then lately deceased, but what was his name I cannot in all my searches find. It was printed and published by the said Joseph Barnes, who putting a dedicatory epistle before it to Sir Walter Raleigh, with his name subscribed, he [Barnes] is therefore in several auction catalogues said to be the author of it."

Barnes, in the dedication, requests Sir Walter Raleigh to become the patron of the work, being worthy "and pleasant to be read, because it is an orphan of one of Lady Musick's children;" adding, "it is commended to me by men of good judgment and learning." Oldys, noticing this book in his *Life of Sir Walter Raleigh* (p. 36), apprehends "there was greater propriety in the publisher's choice of this patron to that work than is commonly known," having "somewhere met with hints that Sir W. Raleigh was a great proficient in music, either vocal, instrumental, or both; whence we might be somewhat induced to construe some lines of Spencer concerning him in the literal sense." From Barnes describing the work as "an orphan," Wood concluded the author "then lately deceased," though that sentence is not followed by any observation to prove the work posthumous; nor is it probable that was the fact. From the circumstance of Case, then looking forward to his degrees (which he did not obtain until three years afterwards) and reading lectures publicly to his students, it might be considered a work of too light and trifling a nature to be sanctioned formally with his name, although every page proves it the performance of a man of extensive reading, and well acquainted with his favourite author, Aristotle, to whom the frequent references serve to confirm the presumption of flowing from his pen. His youthful character of a chorister may also explain the meaning of "one of Lady Musick's children," and, as the preface states, ecclesiastical music as "a matter in controversie," publishing anonymously must appear best to a man deeply engaged in scholastic pursuits, and of a distinct persuasion. The well-known bibliographer, Dr. Farmer, attributed it to him; and Ritson, upon that authority, has registered the name of Case in the *Bibliographia Poetica*. But a more convincing proof may be brought forward in some lines by the famous sonnetteer, Thomas Watson, which were first noticed by the late Mr. Haslewood. They are preserved in a MS. volume in the Bodleian Library (Rawl. M.S. *Poet.* 148), and are here copied:—

"*A gratification unto Mr. John Case, for his learned Booke, lately made in the prayes of Musick.*"

"1. Let others praies what like them best,
I like his lynes above the rest,
Whose pen hath payuted Musick's praies;
By nature's lawe by wisdome's rule,
He soundly blames the sencelesse foole,
And barb'rous Scithian of our dayes.

2. He writes of angels harmony,
Above the harpe of MERCURIE
He writes of sweetly turninge spears:
How birds and beasts and wormes rejoyce,
How dolphins lov'd ARION'S voyce,
He makes a frame for MIDAS' ears.

3. Then may the solemne stoicke finde,
That MOMUS and himself are blynde,
And that rude MARSIA wanteth skill.
Whiles will and witlesse ears are bent,
Against Apollo's sweet consent,
The nurse of good, the scourge of ill.

4. Let Eris then delight in warrs,
Let Envy barke againste the starrs,
Let Folly sayle which may thee please:
With him I wish my dayes to spende
Whose quill hath stoode fayre MUSICK'S friend,
Chief friend to peace, chief port of ease."

q. d. THO. WATSON."

It only remains to say that the work is a black-letter 12mo, consisting of 152 pages, besides Dedication and Preface to the Reader. We reprint it (with a few slight alterations and omissions), beginning with the title-page as follow:—

"THE PRAISE OF MVSICKE:

"Wherein besides the antiquitie, dignitie, delectation, and use thereof in civill matters, is also declared the sober and lawfull use of the same in the congregation and Church of God.

"HIERON. IN PSALM 64.

"*Matutinis Vespertinisque hymnis Ecclesiæ delactatur Deus per animam fidelem, quæ relicto inanium superstitionum ritu cum devote laudaverite.*

"God is delighted with the morning and evening hymns of the church, in a faithful soul, which rejecting the ceremonies of vaine superstition, praiseth him devoutly.

"Printed at Oxenford by JOSEPH BARNES, Printer to the Universitie, *anno* 1586."

This is succeeded by a Dedication

"To the Right Worshipful Sir Walter Rawley, Knight.

"Right Worshipful,—I am glad that I have any small occasion to reviue that studie which laie, as dead, for a time: and I would be as glad to have it continue in good credit and liking after it is once reviued. For which cause I request your worship in all humility to become a patrone of this small work, worthy to be taken in your hand when your worship shall have any respit from your weightier affaires, and pleasant to be read, because it is an Orphan of one of Lady Musicke's children. It is commeneded to me by men of good judgement and learning, and it will be the better commended hereafter if it may go out under your worship's protection: which I request again most humbly, wishing your worship as much happiness as I can conceive, and conceiving as much as your worship can wish.

"From Oxenford,

"Your worship's most humble at commandement,

"IOSEPH BARNES."

We have then—

THE PREFACE TO THE READER.

True it is, which is reported* of poets and musicians, that they are no otherwise affected towards their own devices than parents towards their children, and surely, gentle reader, I willingly confess unto thee that I am glad I have some skill in music, which is so sweet, so good, so virtuous, so comely a matron among other arts. Wherefore I shall not justly blame thee if thou think that love and affection hath prevailed much with me in publishing this work, for therein thou shalt give testimony unto me that I have performed the part of a kind and grateful son in bestowing the best of mine ability to the advancing of so gracious a mother. Neither would I have thee so much stand upon this conceit as if reason had no place in this action: considering that affection without reason is a blind and unjust judge of any matter. May it therefore please thee, no otherwise to judge of my labour than the reason therein alleged shall give the just occasion; and if it happen thou come to the view hereof with a prejudice, yet consider that nature hath therefore given thee two ears, that thou shouldest as well apply the one to the defendent as the other to the plaintiff. For as in civil matters so in this

"Qui statuit quid parte inaudita altera
Æquum licet statuerit, haud æquus fuit."—(SENECA.)
Whoso defines a thing he doth not know,
Though just his verdict be, he is not so.

If, then, I bring not only reason but testimonie also for mine assertion, I shall desire the adverse reader not to condemn me without ground, nor with a fantastical prejudice to set light by that which, perhaps, he will not be able to gainsay. For, as the poet said, in another matter—

"Qui hunc accusant, nævium Plautum ennium,
Accusant, quos hic noster autores habet"—(TERENCE),

so I make answer to them that pass their sentences of condemnation upon me, that they do in nowise disgrace *me*, but Jerome, Ambrose, Augustine, Basil, Gregorie Nazianzen, and the holy fathers of the primitive church, whose authorities are here alleged—men far better than themselves, and not worthy to be condemned under a session of their peers. I know a blemish is soonest perceived in a comely body; and the greater the man is that doth offend, the greater seemeth his offence; because one small wart is a stain to a beautiful face; and some little fault committed, that might otherwise seem tolerable in a man of mean estate, is inexcusable in a greater personage. So fareth it with Musicke, which, because it is excellent, and for that naturally subject to the envy and malice of many, is therefore ill spoken of because it falleth out that she is oftentimes blemished with the faults of them that profess to have some knowledge in her. Hence it cometh to pass that the faults of the persons are attributed to the art, and that whatsoever is amiss in this or that musician is said to proceed from her which ought, by better reason, to obscure and overshadow the foulest blots which are incident to men than she by them should be disgraced. Because the Pierides in pride of their skill, provoked the Muses, or Marsyas and Pan in opinion of their own excellency, Apollo; this general collection is made that Musicke causeth pride and ambition. If there be any such foolish musicians as Arcabius was, having that fault whereof Horace speaketh—

"Ut nunquam inducant animum cantare, rogati,
Juniussi nunquam desistant:"

That, being prayed to sing and show their skill,
Cannot induced be, say what thou list:
But unrequested keep a chaunting still,
And from their folly never will desist,

straightway music is wayward and troublesome. Cunning men are either dangerous or fantastical. As if to be skilful were a fault, or to be cunning, worthy reprehension.

Great occasion and advantage of inveighing against this art is taken of that saying which King Philip of Macedon used to his sonne Alexander when he rebuked him for that he could sing so well and cunningly; as if we did allow the importunity of Nero, who is said all a long summer's day to have sat in the theatre playing on his harp; or did not rather think that musicke is so to be used of noble and gentle men as Achilles did in "Homer;" who, after that better contention between him and Agamemnon, taking to him his harp (whereon he had learned to play of Chiron the centaur, who also taught him feats of arms, physicke, and surgery) and playing thereon, sang the martial acts of the princes of Greece, as Hercules, Perseus, Peritheus, Theseus, and his cosen Jason, and was therewith assuaged of his fury, and reduced into his first estate of reason. And this in him was so commendable that Alexander himsef, after he had vanquished Ilion, being demanded of one if he would see the harp of Paris, who ravished Helena, thereat gently smiling, answered, it was not the thing he much desired, but had rather see the harp of Achilles, where

* Arist. Eth, 9

with he sang, not the illecebrous delectations of Venus, but the valiant and noble affairs of excellent princes.

Some, I doubt not, will exult to draw a reproach of this act from the ancient Greeks, with whom it was at the first in greatest estimation; and therefore will triumph that Minerva should have cast away her recorders from her in disdain, not, as some say, because the using thereof made her cheeks swell and puffed, but as Aristotle rather thought, because the playing on a recorder doth neither avail the mind nor help knowledge anything at all, whereas we ascribe art and knowledge to Minerva.

But I would not have any man suppose that my purpose is in this treatise otherwise to speak of this science than so as it may seem both worthy private delectation for a man's proper solace, and also publicly commodious in matters both civil and ecclesiastical, as in the process shall be declared. And therefore I refer the reader, for the decent use hereof in gentlemen, to the 8th booke of "Aristotle," and the 7th chapter of Sir Thomas Eliot's first booke of his "Governor," from whom he shall sufficiently gather what the proper and sober use hereof is and ought to be. Touching the other use, I mean the ecclesiastical, because that is a matter in controversie, I shall desire the gentle reader so long to suspend his judgment till, having read the treatise, he shall also consider of the strength and firmness of the reasons. And I do not doubt but as I, without bitterness, speak of these things, so he, peradventure, that is most adverse, shall take some profit and fruit of these my labours. If thou be skilful and learned, I know thou wilt not condemn me at a blush; if unskilful and ignorant, think that I will not so mildly answer thee as Stratonicus answered King Ptolemy:—"A sceptre, O King, is one thing, and an instrument another;" but rather that which is more agreeable to thy person, which the same man also is said to have answered a smith who maliciously reviled him, "Sir, pray you deal not above your hammer."

THE ANTIQVITIE AND ORIGINAL OF MVSICKE; FIRST GENERALLY, THEN MORE PARTICULARLY, SET DOWNE.

CHAPTER I.

It were but lost labour to write anything of Musicke, being an arte of more use than credit, more known than acknowledged, were it not that more indifference is to be looked for of the eye to whose view and oversight she betaketh herself, than hath heretofore been shown by the ear, whose itching sence she hardly contenteth. But fulness, perhaps, breeds loathing; and the age, which in a manner hath been kept hungry from these things, may, by sight and reading hereof, both satisfy herself and teach her ungrateful neighbour the ear to think better of so comfortable a treasure. The commendation whereof, as it ariseth from many heads, namely, her parentage, ancientrie, dignity, her both pleasant and profitable service, with other as many and no whit meaner arguments of her praise,—all which jointly fill up a perfect measure of more than common honour,—so her birth and antiquity maketh not least to the setting forth of her beauty.

And, although it is for poor men to reckon their cattle because rich men's store groweth out of number, and for younglings to account their years because antiquity was out of mind (whereupon the Arcadians, lest they might come in question of juniority with any other country, would needs be elder than the moon) yet the casting of her nativity can in no wise prejudice so ancient a science, whose continuance is great, but not defined; her birthday ancient, but not dated. For Time cannot say that he was before her; or Nature, that she wrought without her. To prove this, look upon the frame and workmanship of the whole world, whether there be not, above, an harmony between the spheres; beneath a symbolism between the elements. Look upon a man whom the philosophers termed a little world, whether the parts accord not one to the other by consent and unity. And who can blame Nature in any reason for using her own invention? Doth the nightingale record by art or by nature? Although the Roman taught his crow this one lesson with much ado, "All hail, Cæsar!" and the Carthaginian his birds to sing this one plain song, "Hannon is God;" yet it is, I am sure, besides the custom, or, perhaps, beyond the cunning of any man to instruct the nightingale in so pleasant and variable notes, being as cunningly delivered as speedily learned. But to leave Nature and come to Art (which then is at her best when she is nearest this mistress), who can be ignorant that Nature hath given her the groundwork wherever she a long time hath flourished? As for her infancy, let us bury it in silence, and wrap it up as it were in her swathing-clothes. For no doubt she was not inquired and asked, or written of, till she waxed and grew in years, that is, in perfection and ripeness. At what time being

"Jam plenis nubilis annis,"

fit to wed men's ears and hearts unto her, she began even with greediness to be received, commended, practised; to exercise their wits, possess their minds, occupy their tongues, fill their books and writings. Forthwith she was so challenged by this nation and that country, so claimed by this man and that god, that it was doubtful in such variety of judgment to whom she was most beholden for her birthright. Whereof what shall I say else, but that as the contention of seven cities about Homer, that famous and renowned poet, and earnest plea of each of them to be his native soil, did imply his excellency: so these many lands and islands, men and women, gods and goddesses, being at odds and variance about this science, argue her to be no base born child, but such a one as both commends him that invented her, and honesteth them which entertain her.

But because she is pregnant as Libya, ever bringing forth something new,—for so it pleased Anaxilas long ago to make comparison,—it will be the harder in such fruitfulness of issue to assign to every one his proper and peculiar invention. First, the Muses lay challenge unto her for their offspring, as may appear by christening her "Musicke" after their own name. If we from hence derive her lineage, what one thing is amiss? Jupiter, that is, dexterity and quickness of wit, her grandfather; Memory, that aged and reverend mistress of all sciences, her grandmother; her mother, many instead of one (for how could ordinary parents have conceived such extraordinary perfection?), and yet but one in many, for all is but Harmony. Exception may be taken against these things as fables and fantasies of the poets; yet if we draw the veil aside and look nearer into that which now we do but glimpse at, what else is meant but that Musicke is, and ought to be, accounted the gift and invention of the gods, and therefore ordained to a good use and purpose? Now, if Musicke can find no favour by alleging these parents, let us search other men's registers, and see if happily she be more gracious for the Graces' sake, whose hands being fast claspt without severing, their faces amiable without frowning, their youth fresh and green without waning, their garments loose without girding, and their chastity perpetual without violating, express in sense and meaning nothing else: concord without breach, mirth without sadness, continuance without end, liberty without constraint, and, finally, pureness without taint or corruption. And can a graceless fruit come of so gracious a stock? For proof whereof may serve the image of Apollo which stood as Delos, bearing in the one hand his bow and arrows, as being god of the archers; in the other, the three Graces with several instruments, as having sovereignty over musicians. I would not leave Bacchus out of this catalogue, were it not that his name, now-a-days, is in some disgrace amongst us, and those drunken echoes and howlings, together with confused hammerings of timbrels used in his Bacchanalian feasts and somnities, might seem to endanger the credit of this art. Howbeit, if we take him not as he is imagined, but as he was indeed—I mean an heroical person—his finding out of Wine and Musicke is or ought to be, as famous as his victories and triumphs in India were glorious.

But because as the rainbow, being not of one colour, is therefore more sightly to the eye, so Musicke being not of one kind, is therefore more welcome to the ear, it shall not be amiss to consider the specialities, and lay by itself each man's help and furtherance in this science. And, first, to begin as best beseemeth with Vocal Musicke: the antiquity of this kind hath more need of deciding than the sovereignty, both because the times are not easily remembered, and the opinions of men hardly reconciled. For some ascribe singing to Jupiter, as Diodorus of Sicily; some to Mercury, as Heraclides of Pontus. Rest in whether of these two verdicts we list, each of their authors were deified by the heathen for particular virtues. Furthermore, as all the Muses were reported, at the marriage of Cadmus and Hermione, to have

sung a ditty of the near alliance between friendship and honesty: so specially, amongst the rest, Calliope had been miscalled best for the goodness of her voice, and Melpomene, nicknamed best for the setting of songs. But in such cases we canonize for authors as well those that make perfect as those which first invent: not for devising that which was not before, but for bettering that which was worse before. Doth no man build but he who lays the foundation? No man paint but he who shadows? No man wade but he who first breaketh the ice? If it were so, in what case had all our arts and sciences been? They had been monuments, as one speaketh, *adorandæ rubiginis*, and nothing else. Well, we might have revered their ancient rustiness, but neither had their faces been half so well favoured, neither their knowledge half so well practised.

(To be continued.)

MEMOIR OF DR. CHRISTOPHER TYE.

THIS celebrated old English musician was born at Westminster. He received his musical education in the choir of King's College, Cambridge, and was a lay-clerk of that College from 1530 to 1540. It is probable that his connexion with this royal foundation may have introduced him to the notice of King Henry VIII; at any rate, he was musical preceptor to the Prince of Wales (afterwards Edward VI.), and there is every reason to believe that, as such, he was highly valued by all, for we find the following laudatory couplet in an old play, entitled, *When you see Me, you know Me; or, the Historie of Henry VIII.*, by William Rowley, printed in 1605:—

"England one God, one truth, one Doctor hath
For Music's art, and that is Doctor Tye;"

which words are supposed to be addressed by Prince Edward to Dr. Tye. He was admitted Bachelor of Music at Cambridge in 1537, and Doctor in 1545, and three years afterwards the sister University conferred on him the same degrees. He held the appointment of organist at Ely Cathedral, and subsequently that of gentleman of the Chapel Royal, but not as has been stated, that of *organist* of this last; for no regular appointment to the office was made, as far as we can learn by inspection of the records of the Chapel Royal, before 1620, nearly eighty years after the appointment of Dr. Tye as gentleman of the Chapel Royal: the custom was for the gentlemen to fill the office by turns.

Dr. Tye's acquirements rendered him a desirable attendant at the Court, and a welcome visitor to the literary circle; but his temper, according to Wood had its defects. The latter writer tells us that "once playing on the organ in the chapel of Queen Elizabeth that which contained much music, but little to delight the ear, she would send the verger to tell him that he played out of tune: whereupon he sent word, that her ears were out of tune."

To his profession of music, Dr. Tye joined a considerable knowledge of English and Italian literature; and having been taught, says Warton (*Hist. of English Poetry*), "to believe that rhyme and edification were closely connected, and being persuaded that every part of the Scripture would be more instructive and better received, if reduced into verse, he projected a translation of the *Acts of the Apostles* into familiar metre." However, he completed only the first fourteen chapters, which were printed in 1553 by William Seres, with the following title, which will scarcely appear serious to the reader who is unacquainted with the peculiar style of this period.

"THE ACTES OF THE APOSTLES,

TRANSLATED INTO ENGLISH METRE, AND DEDICATED TO THE KING'S MOST EXCELLENT MAJESTIE,

BY CRISTOFER TYE, DOCTOR IN MVSYKE,

AND ONE OF THE GENTLEMEN OF HIS GRACES MOST HONOURABLE CHAPPEL; WITH NOTES TO EACH CHAPTER TO SYNG, AND ALSO TO PLAYE ON THE LUTE;

Very necessary for Students after their Studye to fyle their Wyttes, and also for all Christians that cannot synge to reade the good and godly Storyes of the lives of Christ his Apostles."

As the singular dedication of this work, "To the vertuous and godlye learned prynce, Edward the Sixth," contains anecdotes of the author and his production, no apology is for the insertion of a few stanzas:—

"Your Grace may note, from tyme to tyme,
That some doth undertake
Upon the Psalms to write in ryme,
The verse pleasaunt to make;

"And some doth take in hande to wryte
Out of the Booke of Kynges;
Because they se your Grace delyte
In such like godlye thinges.

"And last of all, I your poore man,
Whose doinges are full base,
Yet glad to do the best I can
To give unto your Grace,

"Have thought it good now to recyte
The stories of the Actes,
Even of the twelve, as Luke doth wryte,
Of all their worthy factes. * * *

"Unto the text I do not ad,
Nor nothyng take away;
And though my style be gros and bad,
The truth perceive ye may. * * *,

"My calling is another waye,
Your Grace shall herein fynde
By notes set forth to synge or playe,
To recreate the mynde.

"That such good thynges your Grace might move
Your Lute when ye assaye,
In stede of songes of wanton love,
These stories then to playe.

"So shall your Grace please God the Lorde
In walkyng in his waye,
His lawes and statutes to recorde
In your heart night and day."

The words which acccompany the excellent music of th needed an apology, for, as the writer expresses himself, tl certainly "full base." The music was reprinted a few yea by Mr. Burns, in his *Sacred Music by Tye and Tallis*; l Oliphant; and by Mr. Cree, of Oriel College, Oxford purpose reprinting it in the pages of THE CHOIR in a more shape, from a new score of the original work, made from in the possession of Dr. Rimbault. In this form we tru present adaptations will prove a valuable addition to our of short anthems of the early simple school.

"The generality of Tye's music," says Dr. Crotch (*Le* p. 84) is in a sweet, simple, and clear style, more intell than that of Tallis, much of which is in the Dorian Mo obsolete diatonic minor key of D, without a B flat. It has said that he was not happy in the choice of his subjects; bu first part of his anthem, 'I will exalt thee, O Lord,' shows in sublimity, harmony, and pathos, as well as in the choi his subjects, he was inferior to no one." And Dr. Rimbalt (*C dral Music by the Old Masters*), speaking of Tye's music t *Acts of the Apostles*, says, "The music of these 'chapter excellent; and, with a few exceptions, arising from the pra of the age in which the composer lived, the harmonies fur examples of purity. The short points of fugue and the ca are managed with great ease and clearness."

The date of Tye's death is uncertain; but he was at rate living in 1569, when he translated from the Italian published "A Notable Historye of Nastigio and Traversa In 1596 he is mentioned by Nash, the satirist, as a musicia some few years since. E. F. R.

On the 9th instant, a choral festival was held at the pictures village of Turvey, in Bedfordshire. About twenty choirs fr neighbouring villages attended. At three o'clock p.m. div service was commenced in the beautiful church (which has be restored within the last few years). A procession of clergy w formed at the school-room, and upon their arrival at the chur the 136th Psalm was sung by the choir. The prayers were s by the Rev. H. H. Higgins, of Liverpool, the lessons read the Rev. W. B. Russell, rector of Turvey, and by the Rev. Trapp, vicar of Thurleigh. A very excellent sermon w preached by the Rev. H. J. Rose, B.D., rector of Hought Conquest. Instead of an anthem the Old 100th Psalm was su by more than a thousand voices. At six o'clock the choirs a visitors assembled at the School-room, where they partook tea, after which C. L. Higgins, Esq., of Turvey Abbe addressed some very appropriate and practical remarks to t members of the choirs.

ORGAN NEWS.

NEW NAVE ORGAN FOR YORK CATHEDRAL.

AMONG the numerous recent evidences of the awakened activity nd vitality of our Church, not the least interesting and imortant has been the establishment of evening services in most of our venerable cathedrals and minster churches. These serices, held in the nave of the great diocesan churches and kindred buildings, have had the effect of once again restoring to practical use that portion of those grand edifices which has been but too generally viewed and estimated as a mere lounging alley; while the congregations assembled to witness, or rather to take part, in such services—multitudinous, attentive, and devout—have borne testimony to the soundness of the judgment and feeling that originated a movement the result of which can neither be mistaken nor over-estimated.

At these "Special Services," Music both vocal and instrumental, has been allowed to take her accustomed part; and at York, a second, or "Nave" organ is shortly to be erected as a further means of imparting increased interest and solemnity to the gatherings held in that beautiful building. This instrument is to consist of three complete manual organs, and a pedal organ in better proportion with the rest of the work than is usual in English organs. It is now being constructed at the workshops of Messrs. Hill and Son, according to the following specification, prepared by Dr. Monk, Organist to the Cathedral:—

GREAT ORGAN, 11 STOPS.

Compass CC to A³, 58 notes

1.	Bourdon	16	feet tone.
2.	Open diapason	8	feet.
3.	Open diapason	8	feet.
4.	Stopped diapason	8	feet tone.
5.	Principal	4	feet.
6.	Harmonic flute	4	feet.
7.	Twelfth	2⅔	feet.
8.	Fifteenth	2	feet.
9.	Mixture, IV. ranks	1⅓	feet.
10.	Posaune	8	feet.
11.	Clarion	4	feet.

CHOIR ORGAN, 7 STOPS.

Compass CC to A³, 58 notes.

12.	Cone Gamba, throughout	8	feet.
13.	Dulciana to tenor C	8	feet.
14.	Stopped diapason	8	feet tone.
15.	Gemshorn	4	feet.
16.	Lieblich Flöte	4	feet tone.
17.	Piccolo	2	feet.
18.	Clarinet to tenor C	8	feet tone.

SWELL ORGAN, 9 STOPS.

Compass CC to A³, 58 notes.

19.	Bourdon	16	feet tone.
20.	Open diapason	8	feet.
21.	Stopped diapason	8	feet tone.
22.	Principal	4	feet.
23.	Fifteenth	2	feet.
24.	Mixture, IV. ranks	1⅓	feet.
25.	Corno	8	feet.
26.	Oboe	8	feet.
27.	Clarion	4	feet.

PEDAL ORGAN, 6 STOPS.

Compass, CCC to tenor F, 30 notes.

28.	Open diapason.....wood	16	feet.
29.	Bourdon .....wood	16	feet tone.
30.	Violon .....wood	16	feet.
31.	Octave.....metal	8	feet.
32.	Fifteenth	4	feet.
33.	Trombone	16	feet.

COUPLERS, ACCESSORY MOVEMENTS, ETC.

1. Swell to Great.
2. Choir to Great.
3. Swell Sub-octave to Great.
4. Great to Pedal.
5. Choir to Pedal.
6. Swell to Pedal.
7, 8, 9. Three Composition Pedals.

Radiating pedal board, and draw-stop jambs placed at an angle, so that the stops draw towards the performer.

It is rumoured that the whole cost of this new instrument, (or the greater part of it), will be defrayed by the Dean. If this be so, it bears striking testimony to the deep interest felt by the Hon. and very Rev. A. Duncombe for the services performed in the Cathedral in whose offices he takes so active a part. It is intended that the new organ shall be publicly used for the first time at a meeting of the Diocesan Choirs to be held in September next. K.

REVIEWS.

Writers on the Music of the Middle Ages, in continuation of the Abbé Gerbert's Collection. By E. DE COUSSEMAKER, Correspondent of the Imperial Institute of France, &c., &c.

PROSPECTUS.

THE commencement of a serious handling of the history of the music of the Middle Ages has only been made, since an opportunity has been afforded of studying its elements in their true sources, that is, in the original documents. In this respect the Abbé Gerbert rendered great service in rescuing from oblivion, in putting together and publishing in his "Scriptores" more than forty unpublished works of writers who lived between the third and fifteenth centuries. Although this publication leaves much to be desired on the score of accuracy of the text of the examples, it is of indisputable utility; it has been the starting-point of all the solid works upon plain-song and measured music, which have been brought out at the end of the last and during the present century. But Gerbert is far from having edited all the works that deserve to be published. Whether he was not aware of their existence, or was afraid of enlarging his collection to an immoderate size, the fact remains that several of the most important are still in manuscript. The chief libraries of France, Italy, England, and Belgium, contain treatises of the greatest interest for the history of the art.

For many years M. de Coussemaker has been engaged in searching for and collecting unpublished works; he has succeeded in forming a collection which is probably unique. At different times he has announced his intention of publishing these documents; but this project has met many obstacles which it was necessary to overcome. These difficulties are now surmounted. The unpublished treatises of the twelfth and thirteenth centuries are in the press; they will form one volume quarto, two columes to the page, from 450 to 500 pages.

This volume will contain the works of Jerome of Morania, Jean de Garlande, Franco of Cologne, Pierre Picard, Walter Odington, a writer under the name of Aristotle, Jean Balloce, an anonymous writer of S. Victor, two of S. Dié, and one of Brussels; in addition, three commentators, Robert of Handlo, John Hamboys, and Jean de Muris. The work, for which a musical character of the thirteenth century has been expressly cast and engraved, will be printed upon papier de Hollande collé.

There will be only 250 *exemplaires numérotés à la presse* It will appear in numbers of ten leaves. The price of each number is eight francs.

The Sussex Chant Book.—London: Wertheim, Macintosh, and Hunt. Price One florin.

The compiler of this work seems to think that harmony has no laws, and that proof-sheets require no correction. Among the single chants, Nos. 52, 54, 56, 59, 60, 61, and 62, are hopelessly full of blunders, some of them evidently printer's mistakes, others as evidently the compiler's; in this close succession we have consecutive fifths and octaves presenting themselves with the most unblushing assurance without an attempt at concealment. We

especially call the attention of the curious in deformities, to Nos. 56, 60, 61, and 62. Whether the whole work upholds the character of this beginning we confess our ignorance, for we had had enough; so taking a final turn in the double chants, to see what fortune would throw in our way, we came across Attwood in D, with the tenor and bass proceeding in octaves for one whole division of the chant. There really ought to be some legal protection for the character of departed composers. We will give our friend one more chance—the last chant in the book. "All's well that ends well." No. 156 does not end well, for both divisions of the chant have consecutive octaves, and one of them fifths also.

A Call to Poland. "Wake, Sarmatia's Sons." Words by H. MARLES, Esq., L.R.C.P. Music by EDWARD JACKSON. Leeds: F. R. Spark & Co., *Express* Office. 2s.

ABOUT up to the average of modern patriotic songs; that is to say, it will suit the patriotism of some concert-rooms and some *salons*, but it would by no means "nerve the arm" of a son of Sarmatia. The melody is good; the symphony and accompaniments are atrocious. To write an accompaniment to a simple ballad requires some knowledge of the rules of composition. The writer of such a melody as this has a gift worth cultivating, but he must study before he will succeed in pleasing competent judges. We do not know how deep are the slumbers of Sarmatia's sons, but certainly we think that they could not sleep through the prelude to the "Call to Poland."

MISCELLANEOUS.

An Amateur Musical Festival was held in the noble abbey of ST. ALBAN, on the 3rd inst., under distinguished patronage; the proceeds of which were to be applied towards the completion of the organ and the maintenance of the choir. Some few years since an effort was made by a committee appointed for the purpose, and presided over by the rector, Dr. Nicholson, to obtain an organ suitable (as far as practicable) for so grand a church; and the Rev. Henry Nicholson, himself a great lover of the organ, was conspicuous in his exertions to collect together the funds necessary for so important an object. Upwards of 1000*l.*, were soon raised, and the new organ was ordered of Hill and Son, and constructed with preparations for after additions. Its erection in the church being completed, a great improvement in the manner of celebrating the choral service quickly followed, almost as a matter of course, and it has been partly for sustaining this portion of the service in its state of greater efficiency, that a festival on a small scale has since been annually given.

The service on the recent occasion consisted of the Litany, chorally rendered, followed by the performance of a selection of music, in which Madame Sainton-Dolby, Miss Mary Martin, Miss Moss, Miss Armytage, Mr. Taylor, and Mr. Weiss took part; Mr. W. Pitts presiding at the organ, and Mr. J. S. Booth, organist of the abbey, conducting.

LEEDS parish church is memorable as having been for many years the scene of the earnest exertions of one of our soundest divines (Dr. Hook, now Dean of Chichester), whose ministrations were attended with signal success; and as being the church, on the sustentation of whose efficient musical services a greater sum has been annually expended than has been devoted to a like purpose in any similar establishment since the period of the Reformation. On the 24th ult., the twenty-second anniversary of the consecration of this church was commemorated, the offertories being devoted to the expenses of the church and choir. The sermon in the morning was preached by the Rev. Canon Randolph, M.A.; that in the evening, by the venerable Archdeacon Musgrave, D.D.

The following was the selection of music performed on the occasion, Mr. R. S. Burton presiding at the organ.

Morning.—Te Deum and Jubilate, *S. Wesley*, in F; Anthem, No. 127, "The King shall rejoice," Ps. xxi. 1, *E. J. Hopkins;* Introit, "Jesu my Lord," *Mendelssohn;* Kyrie, Credo, Sanctus, and Gloria, *S. S. Wesley.*

Evening.—Magnificat and Nunc Dimittis, *S. Wesley*, in F; Anthem, No. 244, "I will sing of Thy great mercies," *Mendelssohn.* Hymn before Sermon, "All people that on earth do dwell." Hymn after Sermon, "Christ is made the sure Foundation."

CORRESPONDENCE.

London, July 4, 186

SIR,—I am very glad to see, from an advertisement in t *Church Times*, that it is intended to bring out a journal devot to the interests of Church Music, and also that the propos journal will contain music, as well as information relating es cially to church choirs. I am sure there is room for a journal this character, and hope it will do much to promote a feeling unity, more especially among London choirmen, which is, I thin somewhat wanting at present. I also hope that in the music portion you will publish some compositions for the Communic office. Gregorian choirs are enabled to sing much more of th service than others, and I think it would be very desirable t have some arrangement of this service similar to that of Talli but not on the Gregorian model. So very few services are com plete at present, and I am sure the want of proper music is th cause. The Communion Office ought to be made as devotiona as possible, and this is done where it is musically rendered, bu something is wanted for those churches where Anglican music i sung, which I am in hopes your journal will be able to supply.

I am, sir, your obedient servant,

A MEMBER OF A VOLUNTARY CHOIR.

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

1. *Eddius Stephanus*, or *Ædde*, the biographist, and chaplain of Wilfred I., (A.D. 669), was a great teacher of the Gregorian Music. Are any of his writings preserved? If so, where?

2. Who is the author of the hymn, "*Hark! the herald Angels sing?*"

THE PROFESSORSHIP OF MUSIC IN GRESHAM COLLEGE.—This appointment, which was rendered vacant in the early part of the present year by the death of Professor Taylor, has at length been filled up, Dr. Henry Wylde being elected to occupy the vacant chair.

MADAME LIND-GOLDSCHMIDT.—This lady very rarely emerges from the retirement in which she took refuge a few years since, but when she does so, her appearance is not only of service to the vocal art, but is beneficial to the sacred cause of charity. Last year, Madame Goldschmidt appeared in London on three occasions for eleemosynary objects, when the funds of as many deserving societies or institutions, in whose name she appealed to the public, where benefited to the extent of upwards of 1000*l.*, in the total. On the 1st of May, in the present year, she again appeared before the public for the purpose of doing good, and on this occasion endeavoured at the same time to render service to the musical art by exercising her influence in the resuscitation of an undeservedly neglected great work. Instead, therefore, of selecting for performance one of the well-known and popular oratorios, which had been the course in former years, she fixed upon Handel's "L'Allegro" and "Il Penseroso," a work that was rarely performed even during the lifetime of its composer, and which has not been heard in London since Sir George Smart produced it in the year 1813. This work, abounding in musical beauty and dramatic colouring, naturally imposed upon Mr. Otto Goldschmidt an immense amount of additional trouble in the way of "extra" rehearsals; but he, full of hope in the work, and faith in the powers of his choral, instrumental, and artistic forces, laboured unremittingly and successfully, to secure a performance great in interest and high in excellence. The principal singers on the occasion were, in addition to Madame Goldschmidt, Madame Lemmens-Sherrington, Miss Lascelles, Mr. Montem Smith, and Mr. Weiss, with Mr. Lindsay Sloper at the pianoforte, and Mr. Hopkins at the organ. In the course of the cantate, obligato accompaniments occur for the flute (played by Mr. Pratten), horn (Mr. C. Harper), trumpet (Mr. T. Harper), and violoncello (Mr. Petit), all of which were admirably given. On the 8th inst., the work was repeated in St. James's Hall, the interest in its success being as great as on the occasion of its first performance. Mr. Otto Goldschmidt conducted both the concerts with his usual care and great discrimination.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 2. SATURDAY, JULY 25, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May* 22, 1863.

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IN presenting to our readers the second number of *The Choir and Musical Record*, we have to call their attention to the change made in the price.

Though quite aware of the pecuniary risk too often incurred by the philanthropy of those who lay out all their talents for the public good, we have good reason to believe, from the flattering demand for our first issue, that our endeavours to bring this journal within the reach of all true lovers of Old Church Music—or, to use the words of Dr. Crotch, of "New Music in the Old Style"—will meet with such a response as shall fully justify the course that we have adopted.

We are no advocates for what is popularly termed "the cheap and nasty," but we do feel that far more satisfaction arises to all parties from the practice of that peculiar part of business economy which aims at comparatively infinitesimal profits gleaned from the million, in preference to a remuneration of cent. per cent. arising from a select sale at a higher price.

Confident, then, that we have enlisted the services of the right men for this important undertaking—relying also on the patience of our readers, and trusting to their hearty co-operation and support—we place ourselves fearlessly in their hands, with the full assurance that the event will prove satisfactory to all.

WE learn from some of the foreign newspapers that the Archbishop of Cologne has invited the King of Prussia to be present at the celebration of the *completion* of the cathedral, which is fixed to take place on the 15th of October next. The body only of the "Dom" can of course be referred to here, as the work at the towers had not been begun a few months since, and it will take years to bring it to a termination. We shall be interested to learn what music will be selected for performance on so important an occasion. On this subject a correspondent of *Dwight's Journal of Music*, published in Boston, United States of America, writes: "I can only say, that if they do not play the overture, 'Consecration of the House,' and the Grand Mass in D, both written by the sometime organist of the last Elector of Cologne—referring to Beethoven—both works in music what the cathedral is in architecture, I shall have no great opinion of the musical taste of his reverence the Archbishop." With the assistance of so learned and accomplished an adviser as the Archbishop has in his organist, Herr Franz Weber, there is every reason to anticipate that the grand and colossal in music, as in ecclesiastical architecture, will be duly represented on so stately an occasion.

THE ARCHÆOLOGICAL INSTITUTE AT ROCHESTER. — We consider it a matter of sufficient interest and importance to notice, and one that all Churchmen will, we feel sure, be glad to learn, that the Dean and Chapter of Rochester have ordered that, during the annual congress of the above institute, which will be held in Rochester during the forthcoming week, commencing on Tuesday next, the daily morning services in their Cathedral shall take place at an earlier hour than is usual, in order that the opportunity may be afforded those who feel so disposed, of taking part in the chorally-rendered services celebrated in their venerable church, before entering upon the more immediate and special duties of each day. The privilege, superadded to the unusually interesting programme which the industry of the Executive Committee has prepared and put forth, will, it is expected, attract a large concourse of visitors and friends of the institute into the city and locality.

GUIDO, AND WHAT HE DID FOR MUSIC.

GUIDO ARETINUS, the celebrated musical reformer in the first half of the eleventh century, was a native of Arezzo, a city of Tuscany; and having been taught the practice of music in his youth, and probably retained as a chorister in the service of the Benedictine Monastery founded in that city, he became a monk professed, and a brother of the order of St. Benedict. The state of learning was at that time very low, and the ecclesiastics had very few subjects for study, if we except theolological controversy, church-history, logic, and astrology; which last was looked upon by them as the most considerable of the mathematical sciences. Vossius makes Guido to have been, at first, a monk in the Monastery of St. Leufred, in Normandy; but this is a mistake —the only places of his settlement, of which we can speak with certainty, are the Benedictine Monastery of Arezzo, the city where he was born, and that of Pomposa, in the Duchy of Ferrara.

In this retirement he seems to have devoted himself to the study of music, particularly the system of the ancients; and, above all, to reform the manner of performing the choral service. This venerable man saw more clearly than his predecessors that church singers were not to be formed after any speculative theory; but that it required for the purpose a most simple and elementary theory, and a reasonably practical method. He was at all events so fortunate as to invent such a method, and his results created some sensation in the neighbouring circles. There is no doubt that the converting the tetrachords into hexachords had been the subject of frequent contemplation with Guido, and that a method of discriminating the tones and semitones was the one thing wanting to complete this invention. During the performance of the hymn of St. John the Baptist, he remarked the iteration of the words, and the frequent returns of Ut, Re, Mi, Fa, Sol, La: he observed, likewise, a dissimilarity between the closeness of the syllable Mi and the broad open sound of Fa; which, he thought, could not fail to impress upon the mind a lasting idea of their congruity, and immediately conceived the thought of applying these six syllables to his new-formed hexachord. Struck with this discovery, he retired to his study, and, having perfected his system, began to introduce it into practice: the persons to whom he communicated it were the brethren of his own monastery, from whom it met with but a cold reception, which he ascribes to its true cause—envy: however his interest with the abbot, and his employment in the chapel, gave him an opportunity of trying the efficacy of his method on the boys who were training up for the choral service, and it exceeded the most sanguine expectations.

The following is the hymn of St. John the Baptist, above alluded to:—

"Ut queant laxis, Resonare fibris
Mira gestorum, Famuli tuorum
Solve polluti, Labii reatum
Sancte Johannse."

Having thus far succeeded to his utmost wishes, he next extended the scale by the addition of four other tones from the lowest line G, in the bass, to the fourth space E, in the treble, which at that period was considered so high as to give rise to the proverbial expression, "that is a note above E, La." The notes of this improved scale were twenty-four in number.

Guido's success continued to excite the envy of his brethren, who prejudiced the superior against him, so that he was compelled to fly from his convent, and to wander up and down as a stranger, until Theobald, Bishop of Arezzo, received him under his protection, and enabled him to prosecute his labours in church music with tolerable success. The reputation of his performances reached the ears of Pope John the Nineteenth (by some called the Twentieth), who governed tne holy see from the year 1024 to 1033.

This pontiff invited Guido to Rome, and dismissed him with the most honourable proofs of his satisfaction, after having in one lesson, under his direction, advanced himself so far as to understand and to sing from the book, a chant previously unknown to him, from the antiphonal brought by Guido, and after the

manner of notation which he had invented. The singers of those days could scarcely have accomplished the same task in the course of years.

Guido now returned to his cloister, and was received with joy by the superior, who had long since regretted his former behaviour towards him.

Of the subsequent events of Guido's life nothing certain is known; but the account of the German annalists, that he went to Bremen, by the invitation of the Archbishop Hermann, and there gave instruction in church music, is contradicted by his latest biographer, Luigi Angeloni, (Paris, 1811), after a discussion on the point which is conducted with much critical acumen.

Guido's greatest and most important merit consisted in the improvement and appropriate arrangement of notation, which was doubtless the best and most proper method of facilitating the art of singing from the book, and also of making it generally practicable or possible. It has been supposed that Guido was the inventor of the notes; but this opinion, which has prevailed up to the present day, is without foundation: the text of his treatise decidedly proves that he knew nothing of the system of writing music by means of notes or dots upon or between the lines, but was only acquainted with the neumata and the Gregorian letters, nothing beyond these being mentioned by him in his work. To the later he was particularly partial, and he declared them to be the best tone-characters; nevertheless he by no means repudiates the neumata, if carefully written and properly applied: to which end he adds two other lines to the two coloured key-lines formerly invented, and then teaches the use, not only of the lines themselves, but of the spaces between them, so that each neuma (sign or mark) receives its due place, which cannot be changed or mistaken, and all ambiguity is removed: thus was there at once prepared the foundation for the subsequent introduction of notes (*i.e.* points or dots) on lines and spaces; the simplest and consequently the most perfect system of notation.

The catalogue of Guido's writing will form the best summary of his labours.

1. "Micrologus; Guidonis de disciplina artis musicæ." After an acrostic, which contains in its initial letters the name of the author, there is a short preface in which Guido speaks of the necessity of learning music, and commends his new theory; which is followed by the treatise itself. This treatise consists of twenty chapters, which are respectively devoted to the notes in music—their order—the doctrine of intervals—the octave, and why there are but seven tones—the relative connexion of the notes to one another—their great variety, &c.

2. "Musicæ Guidonis regulæ rhythmicæ in Antiphonarii sui prologum prolatæ." This treatise is in verse, and contains instructions for reading the notes, or for "correctly hitting upon a song."

3. "Regulæ de ignoto cantu identidem in antiphonarii sui prologum prolatæ." In the prologue, Guido developes his system of notation, more clearly, if not more fully than in the preceeding treatise. The epilogue which follows, "De medorum formulis et cantuum qualitatibus," in seven parts, does not appear to be by Guido, and was probably added by a more modern hand.

4. "Epistola Guidonis Michæli Monacho de ignoto cantu directa." This work contains likewise a method of teaching, which expedites still further the acquirements of musical knowledge. At the same time mention is here made of the song or hymn, "Ut queant laxis reasonare fibris."

5. "Tractatus Guidonis correctorius multorum errorum, qui fiunt in cantu Gregoriano in multis locis." This tract is printed by Gerbert, from a MS. in the library at Tagernsee.

6. "Quomodo de Arithmetica procedit Musica." Also printed by Gerbert from a MS. in the Monastery of St. Emmeran at Regensburg. It is probable that the two last named-works are not by Guido, although they are found in different MSS. following the Micrologus.

Guido is said to have taught his pupils to find and name the tones upon the bones of the hand. It was regarded as a wonderful discovery that the Creator should have given to man exactly the same number of members in the hand as there were tones in the scale, according to the system of the great master. But no mention of the Guidonian hand is to be found in the MSS. we have mentioned. It was probably thought of at a later period by one of Guido's disciples. E. F. R.

The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by EDW. F. RIMBAULT, LL.D., &c.

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

(Continued from page 9.)

CHAPTER II.

THUS having stood upon the antiquity and original of musick, being so nearly linked together that they could not well be severed, it followeth by order that I speak somewhat of her honor. A needless treatise, were it not for the affectionate judgments of some men, which maketh more reckoning of the shadow than the body, account neither virtues nor sciences worthy the taking up for their own fair faces, unless they come furnished with good and sufficient dowries,

"Ipse licet Musis comitatus Homere,
Si nihil attuleris ibis Homere foras."
"Come, Homer, if thou list, and bring the Muses crue;
Yet, Homer, if thou bring naught els; but then adue."

Notwithstanding, to satisfy those which like indifferently well of this science, not so much for her own laudable nature as her profitable accidents, let them know that her professors were not rewarded heretofore (as they speak in reproach) with meat, drink and money, which they call fiddlers' wages, but admitted into the presence and familiarity of kings, sought unto by whole cities and countries, and dismissed with rich and honourable rewards. I am sorry that I am forced to seek those kind of arguments, being fitter to quiet the common people than the learned and wise, who, looking into the things themselves, weigh them by themselves, valuing at a higher price the goodness wherewith they are endowed than the goods and commodities wherewith they are enriched. But to approve musick unto both those sorts of men,—to the upright and well-minded for her own sake; to the others for the things which they do most estimate,—I intend, both by variety and truth of history, to make manifest declaration in every respect of her dignity.

Who was more accepted of Periander, King of Corinth, than Orion? of Hieron, King of Sicily, than Simonides? of Perdichas, than Menalippides? of Alexander the Great, than Timotheus and Zenophontus, who could make him give an alarum and sound retreat at their pleasures? Who in better favour with Agamemnon than Demodochus, to whom he committed his wife to Clitemnestra for the time of his long and unfortunate voyage? with Themistocles than Exicles, whom he made his daily and household guest? with M. Antonius than Anaxenor, to whom he gave the tribute of four cities? with Julius Cæsar than Hermogenes? with Nero than Ferionus? with Vespasian than Diodorus? with Galba than Canus? Who more tendered of Aristratus, King of Scio, than Thelestus, whom he countenanced, being alive, with all kinds of preferments, and honoured, being dead, with a costly monument? Nay, the cunning of some hath so far rebated the edge of most cruel and hard-hearted tyrants, that they have been willing, as they say, perforce, to put up injuries or wrongs at their hands. Pyttachus of Mytelene let go scot free Alcæus, his sworn enemy, notwithstanding he had both disgraced him and taken arms against him. The like did Phalaris the Agrigentine by Tisias, his mortal foe, albeit he took as much pleasure in murdering as in banqueting, and often, even with greediness, dislodged the souls of many innocents from their harmless bodies: thus musick led him further than even humanity could draw him. What need I add water to the sea, and, after all these, speak of Terpander, in a dangerous tumult of the Lacedemonians, appointed by the oracle and required by the country to appease their uproars; a precedent so much the more to be heeded by how much the judgment of a whole country than of any private person is the rather esteemed. And is Lacedemond singular in this case? Have not Rome and Greece joined hands with her: the former instituting a College of Minstrels; the latter, by ordering the same men should be their sages, prophets, and musicians? Plenty

makes me scant, both by restraining me to choice and by withdrawing me from tediousness; for how easy a thing were it in such abundance to tire and weary even the patientest ears? Notwithstanding, because I am to convince those judgments which look no further than the outside, and harken rather to the honor conferred, otherwise than the honesty and goodness incident to the things themselves, let them add to the favor and acceptation of those royal persons above named their practice and industry which they have exercised.

I omit the muses, graces, gods, and goddesses before mentioned. Coleworts twice sodden are harmful, and tales twice told ungrateful. This next pageant shall be filled with emperors, kings, and captains—men both of courage and experience, not content to go by hearsay and testimony of others, but adjoining them to their own use and practice. Nero, Emperor of Rome, won and wore the garland, to the great admiration and shouting of the people, for victory over the harpers. Alexander the Great made a great jewel of Achilles his harp. Chorœbus, the Lydian Prince, was as sovereign of music as in authority. Cimon of Athens and Epaminondas of Thebes no more musicians than captains. Gregory the Great, Bishop of Rome, ended his life and musick together, and the choir to this day is a witness of his pains. Yea, Socrates himself, as great a king in wisdom as they in jurisdiction,—whose stay and moderation of life let Zantippe his wife and scourge witness, and let envy itself judge of his other qualities,—being far stricken in years, and having, in a manner, one foot in the grave, yet of an old master became *a* young scholar, unto Comus for the attaining of this science; and being charged therewith as a wanton toy unfitting to his grey hairs, made this apology; "*It is more shameful in the wane and decrease of our life to be ignorant of any good and commendable property!*" Thus he put on musick as the best and uppermost garment, wherewith his wisdom, gravity, and age might be adorned, and even the whole race of his life perfected,—a garment, no doubt, that is well worn, and of seemly personages better worth the wearing, than the softest raiment in kings' houses.

You may clothe an ape in gold, and an infant in Hercules his armour; doth an infant, therefore, change his age, or an ape forego his nature? or is there less price in the gold, or viler estimation of the armour? This is to misuse the right use of things, neither fitting the persons, and far unfitting the garments. The deepest dye may be stained, and the best gift abused. The tuning of voice and strings may turn to the jar and discord of manners, as well as rhetoric may plead untruths and logic prove impossibilities. So that I marvel the less if Diogenes, the Cynic philosopher, amongst other his dog tricks, put by a formal bill of indictment against the musicians, in open and ordinary court, for showing greater skill in concords and unisons of their notes, than unity and consent of manners; whose suit or action, being in all cases and with all persons a resolute and peremptory man, and little caring where or how he fastened his teeth, so he fastened them, may seem approveable in respect of those unjust and ever-refining plaintiffs who attemper everything to their distemperate humour, and in their proceedings make not reason their advocate, but either weakness, strangeness, or indiscreetness of their own nature. Now, if a blear-eyed man should give sentence of the sun-beams, no doubt he would judge them to be shut up into everlasting clouds, lest at any time they might be offensive to his sore eyes. If a feversick palate should be judge of tastes and relishes, what unmerciful doom would it award to the wholesomest restoratives! Ask the satyr what shall become of the fire for swaling his beard, being over saucy in embracing it: I warrant you he will curse Prometheus for ever troubling the earth with it. A melancholick man, and one that is fitter to live in Terophonius his den than in civil society, will frown upon musick, if for no other cause, yet at the least to show himself serviceable to his melancholy. Thus we shall have the brightest eye of the world, even the sun, pluckt out of heaven, the best meat out of our mouths, and the most necessariest element out of the nature of things, yea, all virtues and sciences utterly raced out, as the occasions sometimes (though never the causes) of some inconveniences, if every brainstick, hareblind, or froward man may judge and determine in those cases. Now, then, as oft as we shall hear Archimadus, or any the like sectarie of his, make better account of a cater than a singer ("Mihi bonus cantor, bonus cupediarius,") what shall we say of him but that ("Animus erat in patinis")—his belly was his idol. And the belly, having no ears, is unfit to meddle with sounds. If Antæus of Scythia, at the singing of Ismenias, the Theban, for want of better gods, sware by the wind and his falchion he had rather hear the neighing of a horse than the singing of Ismenias, let his words, as they are used, so go but for wind; and, if his sword be the best argument that he hath to avouch it, let us wound him again with this only blow, "Quis tumidum guttur miretur in alpibus." Who can look for a white skin in Æthiopia, or an upright judgment in Scythia? Albeit, besides the incivility and bruitishness of his country, he was no doubt fitter to handle a curry comb than judge of singing, who, in the midst of his royalty, made boast that he used to rub horses' heels. But if Antisthenes shall go a note above Antæas, and give this or the like uncharitable censure of Ismenias, as indeed he is reported to have done, he is a naughty man: "if he were honest he would never be a musician." We may say, with some indifferent reverence of his philosopher's beard and gown, that, as he was generally reputed to be "*Avitus magis quam eruditus*," his wit being too headstrong for his wisdom, so, particularly in this matter, he had not sufficiently learned how to define honesty. For, although many good musicians be as many bad men, yet, so far is it off that musick should be blamed as the cause of such an effect, that rather, if they be otherwise bad men, she weans and draws them from their corruption. For warrant hereof "the necessity of the art," to be set down in a later treatise, may yield sufficient argument. Meanwhile thus much I say, that a precious stone may be set in lead, and a good quality placed in an evil subject. In which cases we have more cause to pity their unfortunate houseroom than accuse their unseemly demeanour.

But to loose the bit a little further, and to give them even their own asking, Musick, as many other good blessings, hath been made the instrument of many disorders. What need I recite them; others are eagle-eyed and quicksighted enough to espy them. I confess this to be true, but in such sort as glory becomes the fuel and occasion unto envy, peace to security, beauty to pride, learning to insolency, good laws to enormity, meats and drinks to surfeiting, and, finally, the fairest gifts, an edge and enticement to the foulest faults. Notwithstanding, the well-natured things themselves are not chargeable with those crimes, but the evil-disposed persons. If thou canst not moderate and school thyself in beholding, pluck out thine eyes, as Democritus did; if not in hearing, stop thy ears with wax, as Ulysses and his companions did; if not in eating, lay thy teeth aside, as those Grææ of Scythia did; if not in speaking, bite off thy tongue, as Zeno Eleates did: for by as good reason mayst thou do one as the other, seeing the disliking of them and the like good things stands in the immoderation and intemperance of men which abuse them. Now, if it be uncivil to live without virtue and knowledge; if unnatural without meats and drinks; if unreasonable without eyes, teeth, and tongues, although, perhaps, they have many insufferable consequences, then blame not the hatchet for the carpenter's fault; but esteem worthily of good things for their own natures, and favourably deal with them for other men's offences.

I come now to another vein which hath need of a little opening, lest the neglecting of it make it in time somewhat more troublesome. I mean those men who, as if they came of some finer mould, like well enough of Musick in others but cannot away with it themselves. They are delighted, for example's sake, with the well-proportioned pictures of Jupiter, Juno, and Venus, but yet would not be Phideas, Policlet, or Praxiteles. Examine their reasons, they are as rare as black swans; unless, perchance, they answer as children and fools are wont. They will not for their mind's sake. And why not they as well as other men? They are, belike, of a better brood. Be it so, let them plead their privilege; but so far forth as they seek not to dishonour things as honourable as themselves. In mechanical arts I bear with them. *Tractent fabrilia fabri*—coarser meats may serve finer mouths. What cards can they show to discard liberal sciences? If any man's will were a rule in such cases, there is no doubt but that the whole spirit and body of science would be quite extinguished; for even amongst the nobler sort, which stand upon their gentry, and, in consideration only of their better fortune, contemn better natures than their own, there are many *aureæ pecudes*—golden sheep, such as Junius Brutus was, better

clad than taught, which cannot conceive the excellency of good faculties; many strange-natured men, such as Lucinius the Emperor was, princely born as pestilently minded, which call learning the poison and the plague of a commonwealth. Howbeit some there are better inclined than these, which do it not so much of despite as of daintiness, for they are well and content to take all the pleasure they can by it, and yet take as great pleasure to discontent those that afford it.

But to end this point: The dignity of Musick is great if we do not partially and unequally burden her with those faults whereof she is guiltless. The artificer may offend, men's affections are corrupt, times unseasonable, places inconvenient: the art itself notwithstanding, in her own proper and lawful use, innocent and harmless.

(To be continued.)

ORGAN NEWS.

MANCHESTER ORGAN.

THE following is reprinted from the *Manchester Courier* of the 11th of this month, but in order that this letter may be clearly understood, it is necessary to premise that it refers to the injudicious steps that were taken some time since, with a view to securing a more efficient instrumental accompaniment to the musical services celebrated in Manchester Cathedral, which positive result the authorities somehow tried to arrive at through a series of negative processes. There being an organist attached to the cathedral, Mr. Harris, who is highly and justly respected by his fellow-citizens, and who has faithfully fulfilled the duties of his office for upwards of thirty years, he was *not* consulted respecting the new organ; and there being very eminent builders located in Manchester, Messrs. Kirtland and Jardine, who had previously exhibited their great artistic skill in the construction of the fine organ in St. Peter's Church in that city, they were *not* engaged to execute the required new work. This circumstance might lead to the inference that local claims had been waived in favor of metropolitan, though the order was *not* given to a London maker, but to one in Worcester. Nor did the authorities take any means before ordering a new organ, first to ascertain that the West-end organ, consisting of Great Swell and Pedal, was fit only to be expelled. The resident firm already named having had the tuning of this organ for many years, and being consequently thoroughly acquainted with it, were *not* interrogated as to the real merits of the old instrument. Condemned and "carted off," its beauties, so long obscured by dirt and neglect, like those of many an old picture, were not long in presenting themselves under the skilful hands of Mr. Jardine, and the good people of Newcastle are congratulated on having secured a prize, in fact, an old Father Schmidt. Over the choir screen of the cathedral was a lovely little choir-organ by the same builder, which is *not* incorporated into the new instrument, but is deposed. These several portions, had they been brought together, would have formed a most interesting and even fine *basis* for a grand modern organ, had the advice and talent which were at hand been rendered available. The present organ stands under one of the side arches of the choir, with the swell immediately on the top of the great organ, like a great schoolboy on the shoulders of a schoolfellow, almost flush with the face of the arches, and exposed to view. The following is the letter.—ED. *C. M. R.*

"THE OLD CATHEDRAL ORGAN.

To the Editor of the *Manchester Courier*.

"SIR,—The following particulars are from the *Newcastle Daily Journal* of the 19th ultimo:—

"'The organ which replaces the harmonium hitherto used in Jesmond Church (Rev. Berkeley Addison's) is one which formerly stood in Manchester Cathedral, and which was removed to make room for a larger instrument. The organ has been enlarged and thoroughly repaired by Messrs. Kirtland and Jardine of Manchester, from whom it has been purchased, and who have now erected it in Jesmond Church. The instrument has been erected in the west gallery, and, viewed from the body of the church, presents a grand and imposing appearance. The case is of florid Gothic design, richly carved, and is divided by buttresses into five compartments, each filled with large gilt pipe The organ has three rows of manuals and pedal organ, and con tains the following stops:—

GREAT ORGAN, compass CC to F in alt.

1. Major Open Diapason ... 8 feet
2. Minor Open Diapason ... 8 feet
3. Stopped Diapason... ... 8 feet
4. Principal ... ... 4 feet
5. Twelfth ... ... 3 feet
6. Fifteenth ... ... 2 feet
7. Sesquialtera ... ... 3 rks.
8. Trumpet ... ... 8 feet
9. Clarion ... ... 4 feet

CHOIR ORGAN, compass CC to F.

10. Dulciana ... ... 8 feet
11. Gedact ... ... 8 feet
12. Stopped Diapason Bass } 8 feet
13. Clarabella ... ... }
14. Principal ... ... 4 feet
15. Wald Flute ... ... 4 feet
16. Fifteenth ... ... 2 fee
17. Bassoon } ... ... 8 fee
18. Cremona }

SWELL ORGAN, C to F.

19. Double-stopped Diapason 16 fee
20. Open Diapason ... ... 8 fee
21. Stopped Diapason... ... 8 fee
22. Principal ... ... 4 fee
23. Fifteenth ... ... 2 fee
24. Trumpet ... ... 8 fee
25. Hautboy ... ... 8 fee

PEDAL ORGAN, compass CCC to E.

26. Open Diapason ... 16 feet

Coupler Stops.

27. Swell to Great Organ.
28. Choir to Great Organ.
29. Great Organ to Pedal.
30. Choir Organ to Pedal.

"'There are four combination pedals to change the stops. The pipes of the great organ and part of the choir and swell were made by Schmidt, about 1690, and are remarkable for the richness and purity of their tone: indeed, in the opinion of competent judges, the quality is equal to that of the celebrated organ in the Temple Church, London, by the same builder.'

"When noticing the sale of the great and swell organs in November last, you reiterated your opinion that the course which had been adopted in procuring an entirely new instrument, instead of making use of the old great, swell, and choir, combining with them such new stops as seemed desirable, was excessively injudicious. The latter portion of the above extract appeared to me of sufficient importance to deserve further inquiry, the result of which has very much strengthened the position you have all along taken.

"It was always well-known that the choir organ was a genuine Father Schmidt, and I believe your columns were the means of this 'little gem' being rescued from wanton and total destruction, not however before many of the pipes had been crushed, through being left exposed on the floor of an aisle to be trampled upon by any careless or spiteful individual. I always admired the quality of the great organ stops, many of which I was inclined to attribute to the celebrated Harris; but I am now assured that the three diapasons, the principal, twelfth, fifteenth, sesquialtera (originally of four ranks, the tierce being now omitted on account of the equal temperament which has been adopted), in fact, the whole of the flue stops in the great organ, and the open diapason in the swell, are undoubted specimens of Father Schmidt's handiwork. The pipes had suffered through their feet having been knocked up, very probably in deference to a taste which seems to have been introduced by Greene, but being now restored to their original state, under the skilful manipulation of Mr. Jardine, I understand that they tell out with all the brilliancy and purity which are characteristic of the famous German builder. The error committed by the authorities of our Cathedral and Parish Church is as unfortunate as it is irreparable. Irreparable, because I do not think it will be easy to find any churchwardens or clergy possessing an instrument by Father Schmidt who will be so ignorant as to surrender so valuable a prize. Certain I am, from all I learn, that the good people of Newcastle-upon-Tyne will not be the first to perpetrate such a stupid blunder; they have been already too much fortified by men of known musical skill easily to relinquish the notion which they had spontaneously adopted—that they had made a most invaluable acquisition on most easy terms; and great is the astonishment that has been expressed on all hands that they have been allowed to take so interesting a specimen of organ manufacture from a city which pretends to great musical taste. I do not know a single point which can be urged in extenuation of the egregious folly that has in this instance been enacted. Even had the new instrument been of the highest class of modern cunning in the art of organ-building, which, however, I have the authority of several of the best organists and organ connoisseurs in the country in stating it is not, even then, all the ameliorating effect of time in the tone of musical instruments would have to be ignored. Every one moderately conversant with musical matters knows the value of a

Cremona; the superiority of tone, no doubt, is in some measure at least due to age. With regard to the organ the same mysterious influence operates upon the pipes, whilst the quality of metal, so much superior to that generally used at the present time, has an additional preservative influence upon the metal pipes.

"Singularly enough, almost simultaneously with the accounts from Newcastle, I came upon the following observations in a local paper, respecting the fine organ in the grand parish church of Boston, Lincolnshire, which has just undergone a course of mechanical improvements by Messrs. Hill and Co., of London.—

"'The organ of our parish church is unsurpassed in England for the exquisite purity and mellowness of its old diapasons; and all musicians who have visited Boston have been remarkably struck by its wonderful combination of delicacy of tone and fullness of harmony. Considerable uncertainty has existed as to its builder; but it now seems to be certain—according to the opinions of the high authorities who have examined it—that it was constructed, in the middle of the seventeenth century, by the famed Father Schmidt, who built the organs of the Temple Chuch, St. Paul's Cathedral, and Durham, and elsewhere, about this period. Our readers are probably aware that all great instrument makers, whether of violins or of organs, have certain mannerisms in their workmanship, or certain peculiarties in their tone, by which their handicraft can be infallibly recognised by competent persons who are familiar with these distinctions. And just as Professor Owen, or Professor Huxley, when shown a fossil bone, can tell us to what class of extinct animals it has belonged, and can construct for us a typical skeleton of the animal from which it came; so competent musical authorities can tell us from the arrangements of its internal works, and the composition and form of its pipes, to what period any organ belongs, and who was its probable builder. From internal evidence, then, of this sort there seems no doubt whatever that Father Schmidt—the finest organ-builder that ever we had in England—was the constructor of our organ. We were shown a piece of one of the original pipes, which was cut off in course of the repairs; and the peculiar *lightness* of the metal, and its exquisite silvery "ring" when struck, were quite remarkable, as being so different from the qualities of the metal used by the modern builders. Father Schmidt must have used a large proportion of tin in the metal of which he constructed his pipes.'

"I may add, that Father Schmidt not only used metal of fine quality, but that he did not stint the quantity. It is impossible to obtain a proper quality of tone from pipes no thicker than the paper upon which these remarks are printed, however large the proportion of tin.

"The *Builder*, some time since, enumerated a series of barbarisms committed by our ecclesiastical authorities in the restoration of our chief church, but I think not one of them exceeded in monstrosity the degradation of a choir organ—the 'little gem' by Father Schmidt—into a practice instrument for choir boys, and the rejection of the remainder of the work of that unrivalled artist through absolute ignorance of its intrinsic interest and value.—Yours, &c., "OBSERVATOR."

"Manchester, July 6, 1863.

REVIEWS.

Musical Notes, Keys, Expressions, &c.—London: CROOK, Clement's Inn. One penny.

A USEFUL and cheap card of musical instructions. The fantastical border, however, spoils its appearance.

NEW WORK BY THE REV. T. HELMORE,

S. Mark's Chant Book.—Being the Chants used in the Collegiate Chapel of S. Mark, Chelsea. In the ordinary course of the Festal and Ferial Services for each Morning and Evening Portion of the Psalter or "Psalms of David," pointed as they are to be sung in Churches; newly arranged with Additions and Corrections. Ry the Rev. THOMAS HELMORE, M.A., Precentor of S. Mark's College, Chelsea; Priest in Ordinary of Her Majesty's Chapels Royal, &c. London; Masters. Price 4s. 6d.

THIS is, indeed, a "*new* work by the *Reverend Thomas Helmore*," who, we thought, was a disciple of the OLD School of Music. We are somewhat curious to learn the cause of his conversion, though further acquaintance with his book of single Anglicised-Gregorian chants we do not desire. Mr. Warren derives his *double* Gregorian Chants, with bars, and in all possible keys, from graduals of the 13th and 15th centuries! We suppose that our friend at St. Mark's has been digging in the same mine for his singular collection.

"*O Most Merciful.*" Words by BISHOP HEBER. Music by ALBERT LOWE.—EWER & Co., 87, Regent Street. Sixpence.

THIS single page contains unprepared dissonances, dissonances resolved the wrong way, and consecutive fifths. Marked by correct feeling, it yet betrays a lack of acquaintance with the technicals of music.

Pensée Poétique pour le Piano. Par ALBERT LOWE.—EWER & Co. Three Shillings.

SMOOTHLY written, but without exhibiting much knowledge of the rules of musical construction.

"*If thou wilt ease thine heart.*" Dirge from the "Fool's Tragedy." Set to music for four male voices. By JOHN HULLAH.—AUGENER & Co., 86, Newgate Street, and 4A, Tottenham Court Road.

A VERY acceptable addition to the not over-large stock of serious part-songs for male voices, being well written and lying nicely for the several parts.

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record.*)

SIR,—May I suggest a way in which the above periodical would prove of great advantage? It is to give the names, and perhaps the music (if rare), of simple easy chants, suitable for village and small town choirs, for the Canticles, Venite exultemus; Te Deum, Benedicite, Benedictus, Jubilate, Magnificat, Cantate Domino, Nunc Dimittis, Deus miseratur; the chants to be suitable to the seasons of the Church—Advent, Christmas time, Epiphany, Lent, Easter time, Ascension, Whitsuntide, Trinity, and *ordinary* occasions.

After which more elaborate and difficult ones might be supplied for the town choirs, and those who are capable of executing the higher order of music.

This might be succeeded by chants for the Psalms, suitable to each class; then appropriate kyries, &c.

There is a great want of suitable simple chants for village choirs, and appropriate to the different seasons.

Apologizing for thus troubling you at your outset,

I am, Sir, yours obediently,

RURAL DEAN.

July 21, 1863.

MUS. DOC.—We quite agree with you, but have no room for your letter at present.

COMPILER, S. C. B.—We are glad to hear of a second edition, and advise *professional* revision. Thanks for good wishes.

BOURDON.—*The Choir* may be obtained through any bookseller, news-agent, or music-seller.

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

3. What music has been set to the hymn, "*The light of the evening now with gloom is blending?*" Is it contained in any of Ewer & Co.'s publications?

MISCELLANEOUS.

HEILIGENSTADT.—The ceremony of uncovering the Beethoven monument took place on the 15th of last month. The road connecting Heiligenstadt with Nussdorf and Grinzing, was, as is

well known, the great composer's favourite walk. A semicircle, neatly planted and railed in, on the banks of the brook, will surround the monument. On a granite pedestal will be placed the master's bust, worked out most admirably in bronze by Fernkorn. The ceremony of uncovering took place at four o'clock in the afternoon upon the Beethoven Place. A Festival Cantata, composed by Randhartinger, was first sung by the members of the Männergesangverein, under the direction of Herr Herbeck. Herr Förster, of the Imperial Theatre, then delivered an address, written by Herr L. A. Frankl, and, thereupon, the uncovering of the statue took place. In the evening, at half-past seven, a Festival Concert was given in Kugler's Park-Saloon.

WAGNER'S "TRISTAN."—The Imperial Opera in Vienna, after a half-year of rehearsals, (57 in number) of Richard Wagner's *Tristan and Isolde*, has finally concluded to give up the idea of its performance, the part of Isolde being beyond the powers of endurance of the principal artists. The next attempt is now being made at Prague. Very characteristic and true is the assertion made by Robert Schumann to a prominent author in Vienna, concerning Wagner's operas, ten years since: "Wagner is no good musician; he lacks the idea of form and euphony." But you should not judge him from the piano score. Many scenes from his operas, as heard from the stage, will not fail to impress you deeply. If not the clear sunlight that genius emits, there is yet some mysterious spell to enchain our senses. But, as was said, the music apart from the representation is deficient; often too much of the *dilettante* order, again mediocre and repulsive; and it is, alas! a proof of perverted musical taste, when, with all the numerous dramatic masterworks that Germany has to show, preference should be so often given to "music of the Future."—*Dwight's Journal.*

WEIMAR.—The Grand Artists' Fête will take place in the middle of August. The members of the Court evince great interest in it, indeed the Grand-Duke, treading in the footsteps of his famous predecessor, is as a rule endeavouring to render once more Weimar the seat of the Muses, by the foundation of schools of art, the establishment of museums, and the attractions held out to celebrated men, no matter to what branch of science they belong, to take up their residence here.—The Festival will last three days, and the most extensive preparations are already being made. In the Park, which was laid out by Goethe, and is, probably, one of the most beautiful in all Germany, the first day's proceedings will take place by the light of a brilliant gas illumination; the rejoicings on the second day will be in Tiefurt, on the same spot, where, in years gone by, Anna Amalia, and Carl August, Goethe and Schiller, celebrated their rustic fêtes, dedicated to the genius of Poetry. The third day will be devoted to the Wartburg. According to report, it is the Grand-Duchess who has undertaken the arrangement of the Festival on this day.

THE VOCAL QUARTETT UNION.—A society under this title has been formed by Miss S. Cole, and Mr. Wallworth. The prospectus states that:—

"In announcing the formation of the Vocal Quartett Union, the members cannot but feel they are taking a step towards supplying an acknowledged want—viz., a well-practised party, ready at once to accept engagements for public or private concerts, accustomed to sing together music of a more general character than has hitherto been sung by vocalists who have formed themselves into companies. Seeing the great difficulty of arriving at even a tolerable execution of concerted pieces by artists casually brought together, they feel that the establishment of the Quartett Union will meet with the approbation not only of the lovers of art, but of concert-givers generally. The Vocal Quartett Union, while seeking to uphold music as an art, will embrace in the selections, classical, oratorio, and operatic music, English and Italian, songs, duets, and concerted pieces, and cull from the gleewriters such compositions as may be found most desirable. To the nobility and gentry giving private soirées, the Vocal Quartett Union presents desirable features—in the production of a *tout ensemble*, not to be obtained but by a united body, and also in the facility afforded by having a party at once formed, without the trouble of engaging individually a number of artists."

THE NATIONAL ASSOCIATION FOR THE ENCOURAGEMENT OF MUSIC.—The general taste for Music, and the desire of all classes of persons to acquire a knowledge of that art, have suggested the idea that an Association for the Encouragement of Music, and for the Diffusion of Musical Instruction on a uniform system throughout the United Kingdom, would meet with approbation, and be of very considerable benefit. The National Association for the Encouragement of Music has therefore been established to carry out this design on the broadest basis, embracing every variety of Instrumental and Vocal Instruction. As soon as sufficient funds shall have been obtained, the Association will develope the above intention by founding a School on the principles of the Continental Conservatoires. This scheme will include Annual Prizes, and the power of assisting friendless genius by gratuitous instruction. Active measures are now being taken to enable the Council to offer, on the most moderate terms, instruction from Professors of the highest eminence. The Council and Officers are as follows:—

Sir Reginald Barnewell, Bart.
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Walter Broadwood, Esq.
Henry Brougham, Esq.
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The Viscount Dunglas.
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Rear-Admiral King, C.B.

We wish them all success in their praiseworthy undertaking.

MUSICAL INSTRUMENTS OF THE HINDOOS.—The *bhela* is the musical instrument common among the Hindoos, but it is likely to be supplanted by the *violin*, which has lately become a favourite instrument in the district of Dacca. There are several workshops in the town for the manufacture of *violins*, and from the great number annually made, there appears to be a great demand for these instruments in the surrounding country. The Gossaens and Byragies are said to be the principal performers.—TAYLOR'S *Topography of Dacca*, p. 270. Calcutta, 1840. 8vo.

THE MACBETH MUSIC.—Matthew Lock, though a composer of considerable ability, has for many years enjoyed a reputation to which, it now appears, he has not the slightest claim,—that of being the composer of the music commonly performed to the tragedy of *Macbeth*, which, according to Dr. Rimbault, "is the composition of Richard Leveridge, and was performed for the first time on the 25th of January, 1704. Lock's music, composed in the reign of Charles II., is entirely different. (See note to North's *Memoirs of Music*, by Dr. Rimbault). *The* Macbeth Music is indisputably of great merit; but anything like *astonishment* at its dramatic effect and abundance of melody ceases on ascertaining the date of its composition. Between 1670 and 1704 enormous advances were made in English secular music. In the first-mentioned year, Purcell had not begun to write; in the last, he had ceased to live.

ENGLISH MUSIC.—"Without depressing the honour of other countries, I may say our nation hath had, and still hath, as able musicians as any in Europe. But as in music the unison and diapason are the sweetest of all chords, yet a second and a seventh, which stand next to them, are more discordant from them than any other notes in the scale; so to musicians, a man's next neighbour is the farthest from him, and none give so harsh a report of the English as the English themselves."—HENRY LAWES, 1653.

ORIGIN OF MUSICAL CHIMES.—According to the Benedictine historians, it was in the twelfth century that commenced the junction of the sounds of instruments with those of the voice. Little bells were employed in the churches, which were struck by the hand with small hammers, with the intention of imitating the *tetrachorde* of the Greeks. This is stated to have been the origin of the chimes of musical bells, since worked by machinery, and so prevalent at the present day on the Continent. The Benedictine, Aelrede, in his "Miroir de la Charité," wrote strongly against this sort of innovation, which he asserted converted the place of prayer into a theatre.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 3. SATURDAY, AUGUST 1, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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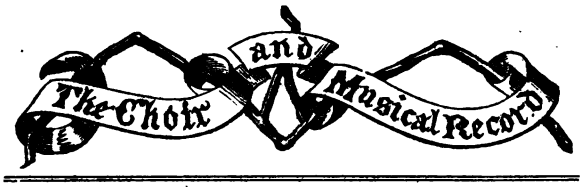

ON THE ART OF SINGING ON THE PIANOFORTE.

By S. Thalberg.

(Extracted from L'Art du Chant applique au Piano).

It was once observed, by a celebrated woman, that the art of singing is the same on every instrument. This remark is perfectly true; and, in fact, no concession should be made to the particular mechanism of any instrument; for it is required of every performer to accommodate the mechanism to the demands of the art. As the pianoforte has not the power of sustaining the sound, and cannot therefore be made to sing, in the perfect acceptation of the term, this imperfection must be overcome by artifice and skilful contrivance, and we must obtain the illusion, not only of prolonging the sounds, but even of swelling them. Genius and sentiment induce invention, and, through a desire of expressing what they feel, create resources that escape the mere mechanist.

To obtain great execution, combined with fulness and variety of tone, all stiffness must be avoided; suppleness of the wrist, and elasticity in the pliancy of the fingers, are indispensable. Broad, noble, dramatic melodies should be delivered in *chest notes* (the full tone of the instrument), without forcibly striking the keys, but attacking them closely, nervously, and pressing them with energy and vigor. When the melody is of a tender and graceful character, the notes should be kneaded, the keys being pressed as though with a soft hand (main désossée) and fingers of velvet: here the keys should be felt rather than struck.

The melody (la partie chantante) should always be clearly and distinctly enunciated, like the tones of a beautiful voice above the subdued accompaniment of an orchestra. Avoid the affectation and bad taste of constantly retarding the notes of the melody after those of the accompaniment, thus producing the effect of a continuous syncopation which the composer never intended. In a slow melody with notes of long duration, it is expedient, at the commencement of the phrase, to attack the singing part after the bass, but with a difference almost imperceptible.

One of the most important recommendations we can urge, is that each note be held down its full value, unless the contrary be indicated. For this purpose, fingering of substitution must be employed, especially in music of several parts. With this view, we recommend artists a severe study of fugues, as the sure and only method of acquiring a perfect execution of part music.

We may also observe that, generally, young artists think it sufficient merely to play the notes that are written, neglecting the signs of expression, which are indispensable for a complete translation of the thoughts of the composer. These signs, as marks of gradation of tone (*nuances*), stand in the same relation to a musical composition as light and shade to a picture; and if such valuable accessories be disregarded, all contrast and effect will be destroyed; the ear, like the eye, will be fatigued with the same monotonous color land absence of variety.

All our transcriptions are carefully fingered and accented; and we beg the student to observe strictly each particular indication, if he wishes to give color to his performance, and obtain variety in effects and contrast. Every note marked with this sign ∧ should be more firmly pressed, especially in slow melodies, that it may be of long duration; those marked with this sign, ˗ ˗ ˗ ˗, or ⌒ should not be performed unitedly, not detached, but delivered as by the human voice, the former pressed somewhat heavier than the latter.

Chords that bear the melody in the upper notes should be performed in very close arpeggio, as if plated (presque plaqués), and the melodic note should be dwelt upon more than the other notes of the chord.

The use of the pedals is adopted more or less by all great artists, to give variety to the tone and color of their performance. They should not be employed habitually, but occasionally, and with much judgment. The loud or open pedal prolongs the harmony, and not only sustains, but will give the effect of increasing the sound. It must never be used during a change of harmony, otherwise all the delicacies of punctuation will be destroyed, and the phrasing will be confused by meretricious dissonances. In fact, the use of the open pedal during a change of harmony clearly shows the ignorance of a performer.

Let us observe that it is commonly a fault with pianists to play too fast. It may be supposed that much merit is manifested by the display of great rapidity of touch; but to play too fast is a palpable defect. The interpretation and treatment of a fugue of moderate time, in three or four parts, whether as regards correctness or style, require and prove more talent than the execution of any work for the pianoforte, however brilliant, rapid, and complicated. To avoid hurrying and playing over-fast is much more difficult than is generally imagined.

There is much to be said about tone, and the quality and beauty of the sound to be produced from the pianoforte; but that would lead us too far, as our space is limited. Let us advise young performers to refrain from all unnecessary motion of the body, and preserve an easy deportment of the arms; not to place themselves in too high a position in respect to the key-board; let them listen well to their own performance, question themselves, be severe in judging of themselves. In general, they work too much with their fingers, and not with sufficient intelligence.

In concluding these general observations, the best advice we can give to those who are seriously occupying themselves with the pianoforte, is to study and understand the art of singing. They should never lose an opportunity of hearing great vocalists, and distinguished artists, whatever be their instrument. In every period of their study, and during the development of their talent, the best models should be constantly present to them. If it may be offered as an encouragement to young artists, the writer can say that he studied singing for five years, under the guidance of one of the most eminent professors of the Italian school.

MEMOIR OF THOMAS WEELKES.

The time of the birth and death of this excellent old musician is not known, but from a passage in the dedication to his *Ballets*, printed in 1598, where he speaks of his "years being unripened," we may conjecture that he was a very young man when he published his first set of Madrigals in the previous year. In 1600 we find, by the title-page to his *Madrigals of five and six parts*, published in that year, that he was organist of Winchester College, in which situation he probably remained until the year 1608, when he occupied the post of organist of Chichester Cathedral. Anthony Wood, in his *Fasti Oxonienses*, informs us that in 1862 *William* Weelkes, of New College, Oxon, was admitted to the degree of Bachelor in Music; and the worthy author of that work questions whether the

registrar of the University might not have mistaken the name of William for that of Thomas, which, considering the relation between New College and Winchester College, seems highly probable. In 1608, Weelkes published his *Ayres, or Phantasticke Spirites, for three Voices*, on the title-page of which he styles himself "Gentleman of his Majesties Chappell, Batchelor of Musicke, and Organist of the Cathedral Church of Chichester."

We have not been able to ascertain the date of Weelkes's appointment as "Gentleman of the Chapel Royal;" his name does not appear in the old cheque-book of the chapel, nor in the memorable petition of the gentlemen for an increase of salary upon the accession of James I. to the throne of England, from which circumstance we are led to conjecture that his engagement was temporary, and the assumption of the title "Gentleman of his Majesties Chappell" not sanctiond by any regular appointment.

In 1614, Sir William Leighton, one of the king's "Honourable Band of Gentlemen Pensioners," published his *Tears or Lamentations of a Sorrowfull Soule, composed with Musical Ayres and Songs, both for Voyces and divers Instruments.* All the celebrated musicians of the day contributed to this work, and among them we find the name of Thomas Weelkes. This is the last work in which his name appears.

The bright days of the Madrigal writers of Old England were then passing rapidly away; the accession of James had thrown a cloud over the career of the English musician, which rapidly increased through the succeeding reigns; nor was it dispelled until the style of English music had taken another turn, and the Madrigal was no longer remembered.

Although Weelkes contributed nothing more, after this period, to our stock of secular music, he appears to have continued an active and zealous composer for the service of the Church. A large number of his anthems are preserved, some of which we hope to present to the readers of The Choir in the course of its publication.

E. F. R.

ENGLISH CHURCH ANTHEM MUSIC.

"The post of composer to the Chapel Royal was created by King William III. at the suggestion of Tillotson, then Dean of the Chapel Royal, for the encouragement of Church music. It involved the duty of composing a new anthem or service for the first Sunday of his month in waiting. Dr. Blow was the first who held the appointment, and, in the discharge of its duties, he wrote more than seventy anthems, of which the ten extant are those preserved by Dr. Boyce; the rest shared the fate of the works of Humphry, Wise, Clarke, and, indeed, of all who have intrusted their compositions to the keeping of deans and chapters. The uniform practice in cathedrals, prior to the publication of Boyce's celebrated collection of cathedral music in 1760, was to copy the services and anthems into the choir books, the organist being provided with a manuscript score. As those books wore out they were not replaced, so that the cathedral libraries, instead of containing, as the late Professor Taylor remarks, the accumulated music of past ages, now comprise little more than a few modern republications.

"Of all that Creyghton wrote, his beautiful anthem, 'I will arise,' alone was known, until the publication of his service in E flat, a short time ago, by Chappell. One only of Dr. Bull's voluminous compositions for the Church is now known to exist. The libraries of Winchester and Chichester contain not a fragment of what Weelkes wrote for them, and a service which Bateson composed for Chester, sung there almost within our own memory, is nowhere to be found. The same reply is generally given to every inquiry, and sometimes the troublesome inquirer is shown a single part of a volume of services, with the comment, 'the rest are lost.' Many hundreds of such compositions have thus perished.

"To those who would save their works from such an u and unworthy end the press affords the only alternative, an alternative that otherwise holds out little hope of The composer of Church music who resorts to publicatic not look for any profit; he will have good cause to congr himself if he escapes pecuniary loss.

"Dr. Boyce, in the discharge of his duty as composer king, wrote at least sixty anthems for the Chapel Royal biographer, Sir John Hawkins, says that 'having urged h imitation of his predecesosrs Croft and Greene) to publish lection of his anthems, his answer was, that he would again solicit the aid of a subscription to enable him to p what might fail of being well received.' This was, no do correct estimate of church patronage for cathedral music yet Dr. Boyce was then known as the author of 'By the v of Babylon,' and 'O where shall wisdom be found!'

"The editor of the only edition of Purcell's sacred com tions, published in 1832, complains that 'his endeavours had very little assisted by the clergy who have the control in c for which these anthems and services were designed; for, o forty-two cathedral and collegiate establishments in Eng only three chapters had come forward to give the least sup to this collection of Purcell's Sacred Music, and these three subscribed for only one copy each.' Even Samuel Wesley, all his acknowledged and extraordinary powers, could obtai his service the patronage of only a solitary chapter, and his n tifarious and masterly sacred compositions remain unpublishe this day. The patronage has more recently been less niggar but not sufficiently so as to change the result from probable to probable profit.

"The composer of English Church music has another gr discouragement—the certainty, in most cases, of having no just done to his composition in performance. The composer of most superficial and flimsy Italian opera has, on the contra everything done to assist the success of his music. To say nothi of scenic and other accessories, the accompaniments are perform by the most able instrumentalists that can be obtained, whi the principal vocalists are of such commanding talent that they touch, however base in reality, is made to appear to t public as sterling gold. Contrast with the appointments of h Majesty's or Covent Garden Theatre those of the high templ of Christian worship—our cathedrals. Instead of the best, th worst, or nearly the worst of everything—an organ generall inferior, and singers whose slender pittance has to be eked ou in many cases, with employment neither elevating nor artistic As for rehearsals, or any attempts to insure a correct interpreta tion of the music to be sung, such things are rarely thought of We were sitting with the organist of a cathedral in the sister isl on a Sunday morning last summer but one, and he said he wa ashamed that we should see how the musical service was carried on, but no rehearsals could be obtained, and consequently nothing was done well. He added that he had ceased to write for the Church, and should in future confine his attention to the production of secular compositions, for which, and which only, he could ensure an efficient performance; as to his sacred works, they had afforded him neither pleasure nor profit. And this gentleman occupies an important position as an university professor, and deservedly enjoys the highest reputation both as a composer and organist.

"There is a correspondence between supply and demand which holds in Art, both sacred and profane, as well as in commerce. So long as those whose position enables them or whose office commands them to encourage and reward the composition of music for the Church fail to exert their influence and neglect their duty, so long will the talent of musicians be directed elsewhere, and the decline of ecclesiastical music is perfectly certain and perfectly natural.

"It is, however, indisputable that of late years a large amount of zeal has been displayed with regard to the introduction of music in the English Church. But it is to be regretted that this zeal has often lacked discretion, and that, in consequence, the progress has not been what was due to the energy expended.

"In the midst of the discouragements to which we have alluded, it is fortunate that there is sufficient spirit among some of our composers to sacrifice time, labour, talent, and even money, upon the altar of the Church."—*Manchester Courier.*

ALEXANDRE, PERE ET FILS,

THE GREAT FRENCH HARMONIUM MAKERS.

By Edw. F. Rimbault, LL.D.

(Reprinted from the *Illustrated Times*, June 6th, 1863.)

The harmonium has of late years assumed a commercial and musical importance only second to that of the pianoforte. The tones are produced by what is called the free-reed, a tongue of brass, fixed at one end, and left free to vibrate when acted on by a pressure of wind, and so producing a musical tone. It combines in a remarkable degree the advantages of a powerful tone, great extent of compass, and the capabilities of sustaining sounds and of imitating the expression of the human voice. To these qualifications it adds extreme simplicity of construction, smallness of size, and the great recommendation of keeping in tune.

The free-reed is very ancient, having been used in India and in China from time immemorial. Its revival in Europe dates only from the commencement of the present century. We need not dwell upon the attempts that have been made from this time to improve free-reed instruments; suffice it to say that the labors of MM. Grénié, Cosyn, Sebastian Erard, Pinsonnat, Martin, Pape, Debain, &c., have all disappeared in the claims of MM. Alexandre, of Paris, who, with great mechanical knowledge, and untiring energy and zeal, have succeeded in bringing the harmonium, or *orgue expressif*, as the French call it, to the utmost possible perfection.

The manufactory of the eminent firm placed at the head of this article was founded in 1829 by M. Alexandre the eldest, at that time simply an ingenious workman, to whose activity and intelligence it chiefly owes its fame and prosperity. For a series of years he made experiments in the free-reed, which resulted in such success that rendered his name famous in all parts of the world, not excepting China and the Indies. Joined in business by his son, they united their strength, and obtained at the Exhibition Universelle of 1855 the only medal of honor awarded for excellence in harmoniums. At the International Exhibition of 1862 MM. Alexandre deservedly obtained a prize medal for "novelty of construction of harmoniums, cheapness, combined with excellence of manufacture, and fine quality of tone."

Although the harmonium is chiefly regarded as an instrument for sacred music, it is equally adapted, from the number of its orchestral resources and power of expression, for the drawing-room or concert-room. It is at once a Church instrument and a theatre instrument, a drawing-room and a concert-room instrument. It occupies but little space, and it is portable. As a means of social recreation in the drawing-room or private chamber, the harmonium is a great boon to the public. The instrument is made of various sizes and prices, so as to accommodate all classes of purchasers. Its varieties of tone, or power to imitate different instruments, depends, of course, upon its number of stops. On the larger instruments, with the full compliment of stops, all the varieties of the orchestra can be imitated; and even upon the smaller-sized ones, little operatic airs, properly arranged, can be played with an effect not to be obtained on the pianoforte, or indeed any other single instrument.

M. Alexandre claims our notice especially as the introducer of the percussion action. Its use is to gain a more prompt articulation of the notes. It may properly be termed the pianoforte action, as it consists in a series of hammers attached to the keys, similar to those used in the latter instrument, which give a gentle blow to the reed at the moment of striking the key or opening the valve. The effect of this is to make the note speak with rapidity and precision. It is of indispensable use in instruments intended for the drawing-room, and of the greatest possible advantage in performing the higher classes of Church music. In fact, this is one of those inventions which created a revolution in the instrument, and rendered M. Alexandre's harmoniums superior to all others.

One of the most approved inventions of the indefatigable M. Alexandre is the instrument styled the drawing-room model. As many persons have found it difficult to overcome the use of the expression-stop, this instrument is enclosed in a swell-box, which is acted upon by a knee-pedal. This pedal is in two pieces, the left wing swelling the bass, the right wing the treble. By this means a perfect crescendo and diminuendo, in either part or in both together, can be obtained with the greatest facility.

But, perhaps, the greatest achievement of this maker is the Church harmonium, with two rows of keys and a pedal clavier—a perfect substitute for the organ. The upper key-board has a Venetian swell, and acts as a soft or choir organ; and the lower key-board answers the purposes of a full organ. Its mechanical details are exceedingly simple, and not liable to derangement from damp—a great recommendation for Church use. We hear, also, of a new invention of the same firm, which promises to be of great utility in the performance of organ music. The instrument is *without* draw-stops, the varieties of tone being produced by mechanical contrivances acted upon by the feet, thus rendering it unnecessary for the fingers to quit the key-board during performance.

"To impart to the sounds of the harmonium," says M. Berlioz, "a religious and dreamy character—to render them susceptible of all the inflexions of the human voice and of the majority of instruments—such is the object M. Alexandre has both proposed and accomplished."

As an instrument for sacred purposes, the harmonium certainly possess many important claims upon our notice. In small country churches, where there are no funds to purchase an organ, or where—if a patron be found to present one—an organist could not be paid, the harmonium ably supplies its place.

As regards the player, there is no difficulty; the Vicar's lady, or the family governess, by the aid of a small guide-book and a few days' practice, will become perfectly competent to accompany the simple psalms and chants. A few chords that produce no effect on a pianoforte, make a "heavenly sound" upon the harmonium. Indeed, the small skill required in its performance is one great charm of this instrument.

The musical service in some of our country churches might be greatly improved by the introduction of a harmonium. It would be the means of a "harmonic civilisation" in some places, and cause in time the banishment of those "grotesque howlings" which too often mingle with our religious service.

A greater boon to the public has never been devised than the five and six guinea harmoniums—instruments within the means of the humble artisan. Then, also, we have the seraphia-angelica, or harmoniflute, a portable instrument made in the form of a small oblong box, measuring only 18in. by 9in. This sweet-toned little instrument is used for playing melodies, and is of great use in leading a village choir. It may also be used with good effect in playing the violin or flute accompaniments to the classical sonatas of Mozart, Beethoven, &c. In fact, it serves as an efficient substitute for either of these instruments as an accompaniment to the pianoforte in any class of music that may be desired. But to particularise all the inventions of this eminent firm would far exceed our space.

M.M. Alexandre formed the plan of an establishment upon an extensive scale for the manufacture of these delightful instruments, and were fortunate enough to secure the old castle and domain of Ivry, which was purchased at considerable cost. Workshops and buildings were soon erected, and the ground, which was formerly a barren space, in less than a year presented a series of commodious and even elegant buildings. The workshops are models of internal arrangement. Those for the preparation of timber—the tall limes, the centenarian oaks, the light poplars, and trees of all kinds—are especially interesting. In a few minutes the most obstinate trunk is cut and divided into blocks or thin planks. Circular saws, horizontal saws, saws to carve the wood propelled by steam, and all the inventions of modern skill, are here brought to bear. The workers in iron, copper and steel, have also their machines and respective workshops. Then we have the extensive rooms of the tuners and regulators, men of accurate knowledge and experience, who unite their efforts to produce a harmonious whole. Once finished, the harmonium is sent to the showrooms, where it awaits the packer to be forwarded to its destination.

The antique and solitary manor of Ivry is now peopled with an active and intelligent colony of artisans, and, where cabbages and radishes once grew, harmoniums are produced by thousands. In one year (1860) the factory of MM. Alexandre made 7,000 harmoniums; and in England Messrs. Chappell have sold since 1851 upwards of 13,000 harmoniums; and Messrs. Metzler and Co. an equal number.

An interesting feature of MM. Alexandre's establishment at Ivry is the lodging-houses for the workmen. Each house consists

of a dining-room and kitchen on the ground-floor, two chambers on the first floor, a garret or loft above, and a cellar below. In the front is a small garden, where the occupants may enjoy a little revenue by keeping fowls, rabbits, &c. Altogether, the establishment of MM. Alexandre may be quoted as a model one.

The old castle has been modernized and made an elegant dwelling. MM. Alexandre reside in it, overlooking their industrious colony. The workmen, numbering one thousand, under the direction of M. Mendes. enjoy every comfort of roof, air, space and health. How preferable to the heights of a Parisian sixth floor!

ORGAN NEWS.

THE ORGAN IN ST. ALBAN'S ABBEY.

A CORRESPONDENT writes to say that no account appeared, in any musical journal of the time, of the organ referred to by us in a former impression as having been erected in St. Alban's Abbey a few years since; and he begs us to publish the particulars of the instrument in question. With this request we readily comply. The present organ, then, in St. Alban's Abbey was put up in August, 1861, by Messrs. Hill and Son. Its immediate predecessor was an old Father Schmidt that had been removed from the church of St. Dunstan's in the East some years previously. Of this instrument the open diapason has been transplanted into the new organ, as it retained much of its sweetness and mellowness of tone, though it possessed but little power. The new organ, which had the good fortune to have sufficient space allotted it by the architect engaged in superintending the restoration of the Abbey church, Mr. Gilbert Scott, stands in the north transept, on a wooden platform raised a few feet above the ground, and is about twenty feet in width, and nearly as much in depth. The great organ sound-boards measure about twelve feet in length, and those of the other departments are constructed on a proportionate and similarly admirable scale, so that nearly all the pipes in the instrument stand immediately over their wind. The bass pipes of the double and open diapasons, which appear in front, of course, form exceptions. These are made of spotted metal, and the largest of them approaches twenty feet in length. The following is a list of the stops of the St. Alban's Abbey organ:—

GREAT ORGAN, 13 STOPS.

Compass CC to G³, 56 notes.

1. Double open diapason	16 feet.	7. Harmonic flute	4 feet.
2. Open diapason	8 feet.	8. Twelfth	2⅔ feet.
3. Open diapason (Schmidt's)	8 feet.	9. Fifteenth	2 feet.
4. Gamba	8 feet.	10. Full mixture, 3 ranks.	
5. Stopped diapason	8 feet.	11. Sharp mixture, 2 ranks.	
6. Principal	4 feet.	12. Posaune	8 feet.
		13. Clarion	4 feet.

CHOIR ORGAN, 7 STOPS.

Compass CC to G³, 56 notes.

14. Cone Gamba	8 feet.	18. Wald Flöte	4 feet.
15. Stopped diapason	8 feet.	19. Flautino	2 feet.
16. Dulciana	8 feet.	20. Clarionet	8 feet.
17. Gemshorn	4 feet.		

SWELL ORGAN, 13 STOPS.

Compass CC to G³, 56 notes.

21. Double diapason, and Bourdon	16 feet.	27. Twelfth	2⅔ feet.
22. Open diapason	8 feet.	28. Fifteenth	2 feet.
23. Keranlophon	8 feet.	29. Mixture, 3 ranks.	
24. Stopped diapason	8 feet.	30. Double trumpet	16 feet.
25. Principal	4 feet.	31. Horn	8 feet.
26. Rohr. flöte	4 feet.	32. Oboe	8 feet.
		33. Clarion	4 feet.

PEDAL ORGAN, 5 STOPS.

Compass CCC to tenor F, 30 notes.

34. Open diapason, wood	16 feet.	36. Bourdon	16 feet.
35. Violone	16 feet.	37. Principal	8 feet.
		38. Trombone	16 feet.

COUPLERS, ETC.

1. Swell to Great.
2. Swell to Choir.
3. Great to Pedal.
4. Choir to Pedal.
5. Swell to Pedal.
6—9. Four Composition Pedals.

Of the tone of this instrument we can speak in terms of the highest praise. There is a firmness, nervousness, and resonant ring about the whole organ that is eminently satisfactory; and this character extends even to the choir organ, the part that in nearly all new English organs is so weak and insignificant, but which, in this example, is as lively and spirited as the best specimens to be met with occasionally in old organs. The Pedal Violone is not equal to what Mr. Hill now makes; but then it was constructed at a time when he was experimenting patiently on this class of stop, one of the most difficult in the whole range of organ building to voice well; and when, moreover, many of the other builders were not even trying to produce it, but were simply attaching the name to a metal open diapason, the tone of which, however, did not bear the slightest affinity to that of the true Violone.

DR. JEBB AND "THE MUSICAL STANDARD."

(To the Editor of the *Musical Standard*.)

SIR,—In common justice to me you will have the kindness to insert this letter in your next number. My attention has been called by a friend to a paragraph in the *Musical Standard* of June 15, in which you reflect very injuriously upon me in commenting on a short speech which I made in Convocation on May 19, respecting the musical education of candidates for Holy Orders. My friend having made only the extract relating to myself, I do not know what you may have said about the debate in general; of this, however, I am quite certain that in it there was no "hostility shown to the musical profession" (I should say quite the contrary). As for myself, I cannot account for your attributing this hostility to me otherwise than by supposing that your papers may have accidentally got into confusion, so that you mistook a speech made by some one else in another place, or on some other occasion, for mine. I really cannot in the least comprehend how such an imputation can be laid to me. From the time I could distinguish one note from another, my feelings towards the musical profession have been always friendly. My writings (if you happen ever to have seen or heard of them) show this spirit. Some eminent professional musicians are among my old and respected friends. I am not aware of having an enemy whom I know by name in the profession, and I cannot imagine from what cause an anonymous one now exists. If he knew me personally, I am sanguine enough to hope that his misapprehension would cease. Many able musicians whose personal acquaintance I have the pleasure to have made, and more whom I know only as correspondents, have used to me the kindest expressions. They can testify that as far as lay in my power I have endeavoured to vindicate the musical profession; and in that department to which (without in the least disparaging others) I have as a clergyman naturally paid most attention (I mean Church music) I have expressed an opinion, which daily experience justifies still more, that no class of men have improved more—not only in ability and zeal for their noble calling, but as worthy and exemplary members of the Christian community—than the organists of our cathedrals and other churches. So far from having any invidious or depreciatory feeling to professional musicians, they have had no more hearty well-wisher. I shall not, however, enter further into a disclaimer which those who know me will consider superfluous.

Now, as to your representation of what I was supposed to say. You say that according to my "*dictum*, the efforts of a Mozart would be as nothing compared with those of a young cornopean-practising divine, because he was a layman." I said nothing of the kind, or anything like it. In the first place, I instituted no comparison between clergymen and laymen. If any could be inferred indirectly from my speech, it was in favour of the latter, since I defended the propriety of musical instruction in the case of candidates for orders. Laymen, or professional musicians, must give this in most cases; and thus I should promote, not obstruct or discourage, the exercise of music as a profession. But assuredly no one can object more strongly than myself to that

rt of knowledge or practice of music which manifests itself in cornopean practising," or horn-blowing, or any vagaries of mere lettantism. If clergymen are to have any control over or participation in the musical services of the Church, they ought to ave some musical education, otherwise they had better leave the rection to others. My argument was simply this—the *compulry* training in music in colleges of young men who had an ear r a voice was demurred to by one of the speakers on this ground, hat one so endowed would want no encouragement; his own ar or taste would be a sufficient incentive. In answer to this, remarked that a great deal of the mischief which was perpetrated in our churches arose from this fact. Men who had ears r voices, or a taste for music in general, had yet no musical nowledge, scientific or practical, or very little; hence they made nistakes: and every musician knows that the best ear or the best ncultivated taste cannot preserve a man from these. And then added, that even in the case of those who did understand music either scientifically or practically, frequent mischief arose from their not having studied ecclesiastical music; that in consequence their taste was often founded upon a wrong basis. I remarked, however, that this was less common now than formerly. Obviously this remark was not intended to depreciate secular music; because every one knows, from the very nature of the case. a very different style is required for secular purposes and for the Church. So some of the ablest musicians who have written for both have shown by their own examples. And when a secular musician engages in the services of the Church, of course he studies the sacred composers (who in a proportion of at least ten to one have been laymen). And on the other side I fully admit that it is necessary for every Church musician who desires to study the science and the art of music to have a large acquaintance with its secular classics. Ignorance of various styles has often led to very narrow and erroneous views as to what should be performed in the Church.

I do not really know what offence I have committed in all that I have written or said upon this subject, except, perhaps, this one: namely, in urging that clergymen who have any talent that way ought to study music, and learn it as accurately as they are accustomed to do other branches of knowledge in their school and academical courses. In cathedral churches especially, where the demand for this knowledge is so obviously required, I am sure the musical profession will never suffer, but the contrary, from clergymen studying more closely this liberal art. The necessity for instruction will increase. Why holy orders should act as a prohibition against music, or any other science, I cannot imagine. But as for preferring a "cornopean-playing" divine (I really do not happen to know one) to an accomplished, learned, and exemplary, lay-musician (of whom, I trust God, we have many, and a daily increasing number in the Church, and of whom I have the honour to reckon many among my friends), this is so directly contrary to all that I have ever endeavoured to recommend and enforce, that I am perhaps wrong in treating your remarks seriously. As for *virulence*, my words may have been misreported (I have not seen any report of the debate), but I am quite certain that nothing could have been less characteristic of either my expressions or sentiments. I should be sorry if it could in any instance be justly attributed to me.

I remain, sir, your obedient servant,

JOHN JEBB.

Peterstow, Ross, 26th June, 1863."

[We regret that the learned Dr. Jebb has thought fit to reply to any remarks in our contemporary. We subjoin the closing paragraph of the choice article complained of:—

"*With such things happening even now*, openly, and under the very eye of all the great musical talent of the day, what, we ask, can be expected *of* these convocation proceedings? What in music can be expected from those of the Clergy, whose every effort of late seems guided by the Satanic (!) principle, 'Evil, be thou my Good.' Ed."—ED. *C. M. R.*]

MOZART.

THE following extracts from the "Life of Mozart" have been culled from different sources, in the hope that they may prove acceptable to our readers:—

"John Chrysostom Wolfgang Amadeus Mozart, the son of Leopold Mozart, was born on the 27th of January, 1756. His sister's name was Maria Anna, and she was born in 1751.

"*At three years of age*, her brother was a constant attendant on her lessons, and already showed by his fondness for striking thirds, and pleasing his ear by the discovery of other harmonius intervals, a lively interest in music," It must have been about this time when "one morning, as the elder Mozart left the house, the boy ran after him, exclaiming, 'Papa, papa, give me some music-paper before you go, I want to write a sonata.' The father laughed as he patted the little fair head, but indulged him with a scrap of music-paper, which on his return Wolfgang presented to him well covered with hieroglyphics. What was his surprise, amidst scratchings quite unintelligible, and blots of ink of goodly dimensions, to read a strain of real music, falsely harmonized, indeed, but containing a melody no musician would have disowned. With tears of delight he sat down to try what he could make of the first sonata. 'Oh, not like that, papa,' cried the child, who was watching him anxiously; 'faster, faster;' and running between his knees, he stood in front of the harpsichord, endeavouring to play out his idea, but his little fingers were unequal to the task, and it was by singing, by gesture, by vigorously beating time with his small foot, that he at length enabled his father to catch the spirit of the composition."—*Norwich Spectator.*

"*At four years of age*, he could always retain in memory the brilliant solos in the concertos which he heard; and now his father began, half in sport, to give him lessons. The musical faculty appears to have been intuitive in him, for in learning to play he learned to compose at the same time;—his own nature discovering to him some important secrets in melody, rhythm, symmetry, and the art of setting a bass. To learn a minuet, he required half an hour; for a longer piece, an hour; and having once mastered them, he played them with perfect neatness and in exact time. His progress was so great, that at four years of age, or earlier, he composed little pieces, which his father wrote down for him."—HOLMES's *Life of Mozart.*

His Home.—"The Mozarts' home was a happy one; for their affections were as vigorous as their intellects, and the governing principle was love. Much as they studied, they were as fond of play as other children—nay, more, for it had to them the real enjoyment of relaxation. Wolfgang's pockets contained a goodly collection of balls, tops, bits of string, &c.; and on one occasion, when taking a conspicuous part in a concert, a top was jerked out of his pocket by some unlucky movement of the little pianist, and rolled about the floor, to the great diversion of the audience. Neither was music the only study for which Mozart displayed early talent: at one time he evinced an equal aptitude for drawing; at another, he was seized with a passion for arithmetic; he covered with calculations every paper he could obtain, he chalked them on the walls, on the staircase, he even drew down on himself the wrath of the neighbors, by appropriating their white-washed nooks when he had exhausted those of his own dwelling. His father, not wishing him to be a mathematician, and convinced that music was in reality his vocation, discouraged such wanderings, and always led him back to the study of music."—*Norwich Spectator.*

His Playfellow.—"One of the great favourites of Mozart, and his especial playmate, was Andreas Schachtner, the principal trumpeter in the Archbishop's band; a man of cultivated mind and considerable talent in poetry, the intimate friend of the family. Whenever the playthings were removed from one chamber to another, if his companion were with him, it must be done to music; and he who carried nothing must play or sing a march.

His disposition was characterized by an extreme sensibility and tenderness, insomuch that he would ask those about him ten times a day whether they loved him, and if they jestingly answered in the negative, his eyes would fill with tears."—HOLMES's *Life of Mozart.*

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record*).

London, July 22nd, 1863.

SIR,—Allow me, as precentor of a choir, to endorse the opinion of your correspondent, "A Member of a Voluntary Choir," as to the desirability of publishing a service for the "Holy Communion," for the use of Anglican Choirs. I would suggest that

the Creed should be something on the model of that by John Goss, Esq., in Mercer's Psalter. What is really required (at least, I find it so), is a complete Service—Kyrie, Creed, Sanctus, Sursum Corda, Gloria in Excelsis—full throughout, so that the congregation can join. The publication of such a service would be a boon.

I am, Sir, yours faithfully,

CLERICUS.

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AN ENQUIRER.—We know of no work relating to the "*theory* of Cathedral Music."

C. S. J.—By all means send us the communications. We have drawn up a long programme for ourselves, but we shall at all times be glad of contributions from the learned in those matters with which it is our province to deal.

MISCELLANEOUS.

AMATEUR MUSIC IN ITALY.—It is not an unmeaning, sentimental platitude to call Italy "the land of song." It is so in reality: not because it has produced the very best singers the world has known, but because every peasant is endowed with musical feeling, more or less, and when nature has denied him an agreeable voice, he will still indicate, with a nasal twang, his keen perceptions of time, and tune, and accent. Every ragged boy that drives a mule, every washerwoman as she hangs out your shirts to dry, drones some *stornello*, or popular song; which the English traveller hearing, declares with irritation that "Italians are, after all, anything but a musical people." Yet the very frequency of the infliction proves the case. Every one sings; consequently a great number of harsh and discordant sounds will constantly meet the ear; for it is quite a mistake to imagine that Italian voices are very generally sweet. A quick ear and a necessity to sing are distinct from the possession of a melodious organ; and the latter is perhaps not much more common in Italy than in England, though we must admit that its *exceptional* voices are unrivalled by those of any other country. As we ascend the social scale we do not find that the art is much cultivated. The dead level of mediocrity is rarely even *attained;* though there are instances, no doubt, where a degree of excellence has been reached by amateur singers in Italy, unknown in other countries. This does not, however, affect the statement we advance, and which any musical traveller is in a position to prove, that music, as a science, is wholly uncultivated in Italy. To account for this, it is only necessary to remember the lethargy under which the energies of the nation have so long languished. We cannot wonder that, when higher and more solid branches of education have been neglected, nothing is done to elevate and direct a taste which is all but universal; and which, in consequence, runs wild after music of a violently emotional character, as might be expected among so impulsive a nation.—*Cornhill Magazine for July.*

BELGIAN MUSICIANS.—Adrian Willaert, who went to Rome in the time of Leo X., may be said to be the inventor of sacred music with several choruses. The place of *maître de chapelle* of St. Mark, at Venice, was given to him. He was succeeded by Cyprian de Rore; whilst Jaques Arcadelt (both Belgians) distinguished himself at the Pontifical Chapel. It was at this period that the Belgian musicians shone with the greatest brilliancy. The small town of Mons alone gave birth to two great masters, Orland de Lassus and Phillip, whose name is always coupled with his native place. "Nations require repose," says a modern foreign musician, "after having given birth to a great number of remarkable men of a particular species, by virtue of that law of nature which renders the earth incapable of constantly supplying the same products in abundance." At the present time may not both Belgium and Italy be considered as lying fallow?

OPERATIC ACADEMY.—Mr. Howard Glover (composer of the Operas "Ruy Blas," "Once too often," "Amina;" the Cantatas "Tam-o'-shanter," "Comola," &c.;) has op academy for the study and practice of operatic music. besides private instruction, will have the advantage of p together, rehearsing occasionally upon the stage of on metropolitan theatres, and, when sufficiently advanced, o part in public performances. They will thus acquire a c knowledge of all the standard operas, with the dialogue tives, concerted pieces, and stage business (so embarra novices), which, as we have no regular provincial opera it would be impossible for them to gain by any other The success which attended the musical and dramatic a which Mr. Howard Glover instituted in conjunction w mother, the late celebrated actress, some years ago, affor reasonable ground for the belief that, with increased expe he may again be honoured with the confidence of the r world. The study of oratorios will also form a part of the of instruction, and the advantages of the school will be o efficient amateurs as to professional students.

MONUMENT TO ORLANDO DI LASSO.—A magnificent sta the memory of this great musician stands in the Place d'C Munich. The statue is in bronze, representing the celeb artiste in a standing position, and in the costume of the m ages; he is leaning on an organ, and holds in his right h scroll of music, on which are engraved the first notes of a "K of his composition. On the pedestal appears the comp name in the German, Latin, and Italian languages—"R Lasz," "Orlandus Lassus," and "Orladdo di Lasso." A scription in German likewise states Roland Lasz to have born at Mons, in 1533, and to have died at Munich in 1595.

DR. CROTCH ON THE OLD AND MODERN STYLES OF CH MUSIC.—As long as the pure sublime style, *the style* peculi suited to the Church Service was cherished, which was onl about the middle of the seventeenth century, we consider ecclesiastical style to be in a state worthy of study and imitat in a state of perfection, but it has been gradually and imperc tibly losing its character ever since. Improvements have, inde been made in the contexture of the score, in the flow of melo in the accentuation and expression of words, in the beauty of solo, and the delicacy of the accompaniment—but these are indications of the sublime; Church music is therefore on the c cline. *The remedy is obvious. Let the young composer study productions of the sixteenth and seventeenth centuries, in order acquire the* TRUE CHURCH STYLE, *which should always be sublim and scientific, and contain no modern harmonies or melodi* There will still be room for the exercise of genius without servi plagiarism. But I must caution him that he will probably be di appointed at first hearing them. He will meet with critics an writers who assert "that whatever does not produce effect canno be worthy of our admiration." But the sublime in every ar though least attractive at first, is most deserving of regard. Fo this quality does not strike and surprise, dazzle and amuse, bu it *elevates and expands the mind*, filling it with awe and wonder not always suddenly, but in proportion to the length and quantity of study bestowed upon it. The more it is known, the more it will be understood, approved, admired, venerated, I might almost say, adored.

EFFECT OF MUSIC.—A somewhat singular mode of hunting deer is occasionally resorted to in the district of Dacca, in the East Indies. It is called "*dalla shikaree*," from a round framework made of bamboos and mats, and resembling a flat basket, being used on the occasion. This basket, which is about four feet in diameter, is made very light, and is plastered over with clay, and has in its centre a place for a torch. The hunter places it upon his head, which it is made to fit, in the manner of a broad-brimmed hat; and thus equipped, with the torch lit above, he proceeds at night into the jungle, ringing a small bell which he carries in his hand. He is followed in the shade cast by the basket by two or three persons, armed with different weapons. The deer, attracted by the sound of the bell and glare of the light, approach close to the party, and are so fascinated, it is said, that they become fixed as it were to the spot, and fall an easy prey to the hunters. Persons proceeding on an expedition of this kind, have in the first place recourse to Muntras and certain firearms to protect them from tigers.—TAYLOR'S *Topography of Dacca*, p. 24. Calcutta, 1840. 8vo.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 4. SATURDAY, AUGUST 8, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May* 22, 1863.

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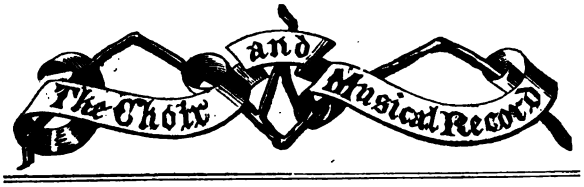

The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by EDW. F. RIMBAULT, LL.D., &c.

(Continued from page 21.)

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

CHAPTER III—THE SUAVITIES OF MVSICK.

ALTHOUGH both the authors of this most divine science and antiquity thereof, and estimation which it hath had in times past, may sufficiently credit the same, yet I do not desire any man hardly affectioned in this point to be moved by this treatise, unless both the sweetness and necessity and operation of it be declared to be such as neither ought carelessly or can worthily be neglected. For as in those things which are both pleasant and profitable that which is profitable ought most earnestly to be followed, so the pleasure which is joined with the commodity is not to be contemned. Wherefore seeing that Poetry, which is but a part of Musick, as Plutarch doth testify, hath this commendation of Horace,—

"Aut prodesse volunt, aut delectare Poetæ,
Aut simul et jucunda et idonea dicere vitæ,"—

"Poets of pleasure or of profit great,
Or else of both, most decently entreate,"—

we may safely pronounce of the whole that it hath both delectation to allure and profit to persuade men to those things wherewith man's life is beautified and adorned. I will first, therefore, speak of the sweetness and delectation of Musick, and afterwards of the use and necessity thereof. Concerning the pleasure and delight, I will first show it by that affinity and congruity which Musick hath with the nature of living creatures; secondly, by the effects and operation which it worketh in the hearers.

Touching the first: as the testimony of Musæus in Aristotle, "*Res suavisima cantus est mortalibus,*"—singing is a most pleasant thing to men; and daily experience doth prove to us that not only men but all other living creatures are delighted with the sweet harmony and concert of Musick, so, if there were no other thing else, yet that proper fiction of the grammarians might fully satisfy any man on this point:—"Sonus," say they, "the king of harmony had two sons, the one of them called Concentus, the other Accentus: of Grammatica he begot Accentus, but Concentus was born unto him of the nymph Musica; whom, when their father perceived to be both equal in the gifts of the mind, and that neither was inferior to the other in any kind of knowledge, and himself, now well stricken in years, to wax every day nearer and nearer to his death, he fell into a serious cogitation with himself whether of them two he should leave his successor in the kingdom; and, therefore, he began more narrowly to mark the manner and behaviour of them both. Now, Accentus was the elder of the two, and he was grave and eloquent, but austere and, therefore, less beloved of the people; but Concentus was very merry, pleasant, amiable, lovely, courteous, acceptable unto all men, and, clean contrary to the disposition of his brother, thinking it more glorious to be beloved than feared, whereby he did not only gain the love and liking of all his subjects, but also put his father into a greater doubt which of them he should institute inheritor of his sceptre. Therefore, appointing a solemn meeting, he asked the counsel of the nobles and princes of his land, as musicians, poets, orators, philosophers and divines; and, in conclusion, their consultation had this issue, that neither should be preferred before the other, but both should equally inherit their father's sceptre and dominions." Whereby I gather (omitting all other circumstances) that as Accentus, which is grammar, ought not to be disinherited because of the necessity thereof in speech, so Concentus, which is Musick, could not but be esteemed as worthily of pre-eminence for his pleasure and delectation. And forasmuch as that was the judgment and determination both of musicians, poets, orators, philosophers—both moral and natural—and divines, so much the more is to be ascribed to the sweetness of music, as these professors are of better judgment than other men.

But I will not ground the commendation of that on fictions and conceits which neither in itself needed the color and shadows of imaginations, being above all conceits, nor in the pleasure thereof, any external ornament being sweeter than can be counterfeited by fictions or expressed by fantasies. Wherefore, leaving these, I will, as nearly as I can, declare the reason of that delight which Musick yieldeth. And this is first evident, that Musick—whether it be in the voice only, as Socrates thought; or both in the voice and motion of the body, as Aristoxenus supposed; or, as Theophrastus was of opinion, not only in the voice and motion of the body, but also in the agitation of the mind—hath a certain divine influence on the souls of men, whereby our cogitations and thoughts (say Epicurus what he will) are brought into a celestial acknowledging of their natures. For, as the Platonics and Pythagorians think all souls of men are at the recordation of that celestial musick whereof they were partakers in heaven before they entered into their bodies so wonderfully delighted that no man can be found so hardhearted which is not exceedingly allured with the sweetness thereof; and, therefore, some of the ancient philosophers attribute this to an hidden divine virtue which they suppose naturally to be engendered in our minds; and for this cause some other of them, as Herophilus and Aristoxenus, which was also a musician, thought that the soul was nothing else but a musical fashion caused of the nature and figure of the whole body, gathering thereof this necessary conclusion, that whereas things that are of like value have mutual and easy action and passion between themselves, it must needs be that musical consent, being like that harmonical motion which he calleth the soul, doth most wonderfully allure, and, as it were, ravish our senses and cogitations.

But this which I have said may seem, peradventure, to be too profoundly handled; I will therefore confirm it by natural experience and examples. And first, generally (as I said before), there is neither man nor any other living creature exempt from the participation of the pleasure of Musick.

As for man, let us begin with him even from his cradle, and so take a view of his whole life, and we shall see that even every action of his is seasoned with this delight. First, in his infancy, while he is yet wholly destitute of the use of reason, we see that the child is stilled and allured to sleep with the sweet songs and lullabyes of his nurse, although the grief of his tender limbs be such as is able to breed impatience in a stronger body. And for this cause is it that children are so delighted and allured with rattles and bells, and such like toys as make a sound. Now, as strength and judgment increase in man, so Musick pleaseth and delighteth him more and more, so that, whether he be noble or ignoble, yet the same delight of mind groweth to perfection together with his body; and therefore Aristotle, in his "Politics," counselleth that children be instructed in Musick, especially if they be of noble parentage, not so much for the profit and commodity thereof, as because it is agreeable to nature, being in itself both liberal and honest; for in all matters to propose profit as the only end is neither the part of a liberal nature nor of a gentlemanlike disposition. Again, in base and ignoble persons the very senses and spirits are wonderfully inflamed with the rural songs of Phyllis and Amaryllis, insomuch that even the ploughman and carter are, by the instinct of their harmonical souls, compelled to frame their breath into a whistle, thereby not only pleasing themselves, but also diminishing the tediousness of their labours; and therefore most natural is that which Virgil useth in describing of a good housewife:—

"Longum cantu solata laborem
Arguto coniux percurrit pectine telas."

"The huswife's spinning makes her labor long
Seeme light with singing of some merrie song."

As also that other, spoken of the pruner of trees:—

"Alta sub rupe canit frondator ad auras."—

"The lopper, singing from the craggy rocke,
The bowes and leaves beats down with many a knocke."

And that of the shepherds:—

"Cur non Mopse (boni quoniam conveninus ambo
Tu calamos inflare leves, ego dicere versus)
Hic corilis inter mixtas consedimus ulmos?"—

"Mopsus, my friend, seeing our skill is great,—
Thine for the tune, mine for the pleasant rime,—
In th' hasell bower why take we not our seate,'
In mirth and singing there to spend the time?'

And hence it is that wayfaring men solace themselves with songs and ease the wearisomeness of their journeys; and hence it is that manual labourers and mechanical artificers of all sorts keep such a chanting and singing in their shops—the tailor on his bulk, the shoemaker at his last, the mason at his wall, the shipboy at his oar, the tinker at his pan, and the tiler on the housetop; and therefore well said Quintillian, that every troublesome and laborious occupation useth Musick for a solace and recreation, whereof that, perhaps, may be the cause which Gyraldus noteth. The symphony* and consent of Musick (saith he) agreeth with the interior parts and affections of the soul; for, as there are three parts or faculties of man's soul, the first and worthiest the part reasonable, the second irascible, which, as it is ruled of the former, so ruleth the latter, and the last concupiscible, which ever obeyeth and never ruleth; so, if we compare the symphony of Musick with these powers of the soul, we shall find great convenience and affinity between them. For look what proportion is between the parts reasonable and irascible, such is there in Musick between that string which is called *hypate*, and that which is termed *mese*, causing the melody called *diatesseron;* and look what proportion is between the parts of irascible and concupiscible, such is there between *mese* and *nete*, making that sound which is named *diapente;* so that those three parts of the soul, consenting in one, make an absolute and perfect action, so of these three in Musick is caused a pleasant and delectable diapason; and therefore no marvel if, according to the mixture of these sounds, diverse men be diversely affected with several Musick, insomuch that almost every peculiar nation and people be in their wars delighted with proper instruments; as in former times the Cretenses with the harp, the Lacones with cornets, the Amazones with flutes, the Sybarites with shalmes, the Lydians with whistles and pipes, the Latins with trumpets, the Getes with the cytheron and flute; so in these latter days and more nice times often would all nations, with compounded and mixed Musick, and with sundry kinds of instruments, as cornets, wayts, sackbuts, trumpets, drum and fife.

Neither do I here so attribute this delectation unto man as denying it to other creatures; for I am verily persuaded that the ploughman and carter, of whom I spake before, do not so much please themselves with their whistle as they are delightsome to their oxen and horses. Again, the warhorse is so inflamed with the sound of the trumpet that he cannot keep his standing, but maketh an open way to his rider through the midst of his thickest enemies. And here it may please the reader for his recreation to call to mind one special history of the Sybarites, whose horses were not only delighted with Musick, but also taught to dance to the instrument: insomuch that one of their musicians, at a certain time having some discourtesy and injury offered to him, took occasion to forsake his country, and fled to the Crotoniats, which were enemies to the Sybarites, forasmuch not long before that time the Sybarites had given them the overthrow in battle. This player on the shalm, coming among the Crotoniats, made his speech unto them to this purpose and effect: that, if they could give him credit, he would work such a device as should easily obtain the conquest of the Sybarites horsemen. Credit was given his tale, and he, ordained captain of the war, instructed a fluters and shalmers of the Crotoniats what note they sl play, and how they should address themselves against enemies. Now the Sybarites, on the other side, being insc and having taken heart and grace and courage unto them reason of their former victory, prepare themselves to meet enemies in the field. Wherefore the shalmers, having rece a watchword from their captain, on a sudden sounded t flutes and shalmers, the horses of the Sybarites, hearing t country musick whereunto they had been accustomed, rea themselves on their hinder feet, cast their riders, and, as t were wont to dance at home, so now they did it in the skirm and by this policy the Crotoniats won the victory of Sybarites. Whereby may be gathered, not only how pernici clandestine treason is to a commonwealth, but also what strar and incredible musick impresseth even in these dumb a unreasonable creatures. So mules are wonderfully allured wi the sound of bells, and sheep follow their shepherd's whistl and it is recorded, also, that the hart and other wild beasts a by sound of pleasant notes drawn into the toils and gins of tl huntsman. Ælianus, in his "Varia Historia," testifieth th Pythocaris, a musician, playing upon his cornet, mitigated tl fierce and ravenous nature of wolves, and that the mares Lybia and elephants of India would follow the sound of orgar and divers other instruments.

Now, as these terrestrial beasts have their peculiar and prope delights, so acquatic creatures, also, being in another element offer themselves voluntarily to the sound of Musick; so, a Martianus recordeth, certain fishes in the pool of Alexandri are, with the voice of instruments, enticed to the bank's side offering themselves to men's hands so long as the melody endureth. Wonderful are those things which in good authors are related of the dolphin; but for our purpose none so fit as that of Arion, whose excellent skill in Musick giveth testimony as well against the savage and barbarous cruelty of those unnatural shipmen which sought to take away his life, as to the gentle and kind nature of the dolphin, which is both a lover of men and an earnest follower of Musick. Arion, seeing no way to escape the fury of his cruel enemies, took his citterne in his hand, and to his instrument sang his last song, wherewith not only the dolphins flocked in multitudes about the ship ready to receive him on their backs, but even the sea, that rude and barbarous element, being before rough and tempestuous, seemed to allay his choler, waxing calm on a sudden as if it had been to give Arion quiet passage through the waves.

There is also a third kind of living creatures which by the philosophers are called Amhibæ. Of these I will only name the swan, which bird is, therefore, said to be under the patronage of Apollo, not only for that she is allured with the sweet notes and melodious concert of the Musick, following them which play upon instruments on the water, but more especially because she seemeth to have divination from him, whereby she forseeth what good is in death, by a natural instinct finisheth her life with singing and with joy.

"Sic ubi fata vocant udis abjectis in herbis,
Ad vada Mæandri concinit albus olor."—

"When death the swanne assaies,
Laid prostrate on the ground,
Her song doth make meanders bankes
Her dolors to resounde."

As for those other creatures which live in the air, I do not think that the fowler could ever have made such spoil and havoc of them, being so far out of his reach and jurisdiction, had not Nature told him that they, above all creatures under the heavens, are, as most delighted, so soonest entangled and allured with his songs. Wherefore, when thou seest each fowl in his kind—the linnet, the nightingale, and the lark—to amount aloft and sing their notes unto the skies, show thyself docile in these two things:—first, in acknowledging the delight which thou takest in them, and they in Musick; and, secondly, learn by their examples what their duty is, and ought to be, in grateful singing of psalms and songs to Him that made them.

Lastly, I may not omit those which the heathenish poets and wise men counted inferior, indeed, to the gods, but better than man. Even they testify, also, of them, that they take infinite

* A word of Greek origin, signifying *a concordance of tones;* or what we should now call *harmony*.—E. F. R.

pleasure in Musick; as when Ilenus sang his song of the beginning of the world unto Chronis Mansilus and Ægle the fair nymph.

"Tum vero in numerum Faunas Satyrosque videres
Ludere, tum regidas motare cacum ina quercus."—

"Then might'st thou see the Faunes
And Satyres daunces lead,
The cypresse trees to shake,
And sturdie okes their head."

So when Pan and Apollo strove whether of them was the better musician:—

"Deservere sui nimphæ vineta Timoli
Deservere suas nimphæ Pactolides undas."

"When Pan for cawrell branche
In song with faire Apollo strove,
Pactolus nymphes forsooke their stream,
And Timolus nymphes their groves."

Homer is not afraid to ascend a little higher, showing that even the gods and Jupiter himself are content to give a patient ear to Musick; and thereupon, in that banquet of the gods when Vulcan played the skinker, he maketh Apollo and the Muses singing a song.

"Thus they in banquetting consumde the daye,
Nor faire nor mirth was wanting to their will;
While fare Apollo on his harpe did play,
The Muses answering with æqual skill."

Pythagoras and his sectaries thought that the world did not consist without musical proportion and consent; and, therefore, both he and the best philosophers ascribe unto every celestial sphere one goddess or muse, which is the governor and ruler thereof; and because there are eight of those spheres, the seven planets, and the eighth which is called the firmament, therefore they made eight peculiar muses, attributing to Luna, the muse Clio; to Mercurius, Euterpe; to Venus, Thalia; to Sol, Melpomene; to Mars, Terpsichore; to Jupiter, Erato; to Saturne, Polyhymnia; to the Firmament, or *cœlum stellatum*, Urania; and because of eight particular sounds or voices, keeping due proportion and tune, must needs arise an harmony or consent, which is made by them all, therefore that sound which all these make is called Calliope, and hence is that pleasant harmony of these celestial globes caused which Pythagoras so much speaketh of.

If there be other gods and men and unreasonable creatures of what kind soever be allured and instigated with Musick, we may safely conclude that this proceedeth from that hidden virtue which is between our souls and Musick, and be bold, with Pindarus, to affirm that it is only those things which Jupiter doth not love that contemn the songs of the Muses.

(*To be continued*).

CHORAL FESTIVALS, &c.

OXFORD.—The third annual gathering of the *Parish Choirs of Oxford* and the surrounding rural deaneries took place on Tuesday, July 28, in the cathedral, Christ Church. There were 24 choirs, with 379 members, and 56 clergy present. The first part of the prayers was chanted by the Rev. W. Morrison, one of the chaplains of Christ Church; the latter part by the Rev. S. W. Mangin, incumbent of Headington Quarry. The First Lesson was read by the Warden of All Souls' (Rural Dean); the Second by the Ven. Archdeacon Clerke. The versicles and responses were Tallis's festival form from Boyce's score, with organ accompaniment; the *Venite* and Psalms were sung to single chants by Tallis, Cooke, and Bacon. The Canticles were chanted to Gregorian Tones. The Rev. Dr. Hayne, chaplain and organist of Queen's College, to whom the duties of choirmaster had been committed, conducted the anthem, standing in a central position in the aisle between the double line of singers. Mr. Hewlett, of Banbury, presided at the organ. The sermon was preached by the Bishop of Oxford, from Rev. v. 14, "And the four and twenty elders fell down and worshipped Him that liveth for ever and ever." The following passage is quoted from the *Oxford Chronicle*:—

"That which specially connects this representation of the Apocalypse with our special purpose, in thus gathering from many parts within the cathedral church of our diocese, is this—theirs is no silent worship. All the faculties of their glorified being are put forth in acts of adoration. Music, the highest utterance of one of our faculties, is the seemly exponent of their hearts, uplifted in adoration to the Lord. And so it ever has been. The more men have realised what it is to worship God, the more has music been attended to. Witness the great psalmist of Israel, amidst the harass of his earthly course, giving his attention to set in order the singers and other ministers who had to wait upon the tabernacle. It has been the same in Christian times. Any revival of inward love is sure to make itself felt upon the outer expressions of worship. Our meeting here, and the care for the music of our churches which is implied in our having this meeting, is but the natural result of men's hearts having been stirred to the love of God; yes, and it is in proportion to the singleness of the aim with which we thus seek to glorify God, that we shall really find the outer expressions of our worship rising to truer dignity and excellence. We can many of us remember what the singing was in our country churches but a few years ago; how some self-constituted musicians got through a discordant performance on various instruments, making it impossible for the congregation to join by the difficulty of the pieces which they chiefly selected; and while they thus monopolized the psalmody in church, disfigured it. And what was the result? It was that which always ensues when men seek their own glory rather than God's. Having omitted to seek God's glory in the beginning, they ended by making themselves ridiculous. If we are thankful that this state of things is passed away, we must be careful to see that it is replaced by such music as really tends to edification—being calculated to elevate the soul by its inherent excellence, whilst by its simplicity it is suited for all the congregation to take their part in it. I would, therefore, earnestly urge upon such of you as have come to this church to-day to help us in forming an association for the improvement of our Church music. It must be manifest to all that the results which we have this day witnessed cannot be brought about, nor sustained, without considerable expense. Let us rejoice to contribute towards so important a work. We are not met here merely to take part in the performance, which will quickly be over. Our desire is that annual meetings such as this should spread through our villages an influence for good. Our songs are unworthy of God's acceptance at the best; but we cannot worship Him after the heavenly pattern unless we offer Him this vocal homage; and it is, therefore, our duty to see that we use our voices in such congregational psalmody as may best make his praise to be known, the choir leading but not supplanting the people at large; leading the people truly, by having a real knowledge of that which is required; self-consciousness disappearing while the mighty strain rises upwards from many united voices to the throne of the Eternal, that so with angels and archangels, and all the company of heaven, we may laud and magnify God's glorious name, evermore praising Him and saying, 'Holy, holy, holy, Lord God of Hosts, heaven and earth are full of Thy glory; glory be to Thee, O Lord most high.'"

The benediction was pronounced by the Bishop, standing before the altar and holding his pastoral staff. Before and after dinner grace was said by the Rev. R. P. Lightfoot, who presided, the choir singing the "Amen." Evensong commenced at four o'clock. The prayers were chanted by the Rev. T. Bowles, senior curate of Wantage, and the Rev. H. J. A. F. De Salis, rector of Fringford. The lessons were read by the Rev. Ed. King, Principal of Cuddesdon Theological College, and the Rev. R. Jelf. D.D., the canon in residence. The psalms were chanted to Gregorian tones.

NORFOLK AND SUFFOLK FESTIVAL OF CHURCH CHOIRS.—This Annual Service took place on the 14th of July. The total number of voices comprised in the various parish choirs was 584—314 sopranos, 68 altos, 100 tenors, and 200 basses. The service, which was Evensong, commenced with a hymn, which was sung by the voices in the body of the choir, while the cathedral choristers and clergy were taking their places. (!) We suppose it may be objected that to have had the reality of a Processional Hymn instead of this apology for it, would have been impracticable because of the numbers; but we hope another year that those concerned will find it not only feasible but right. The prayers were intoned by Precentor Symonds, and the lessons were read by the Rev. J. C. Matchett. The psalms were sung respectively to chants by Boyce and Croft, and the Magnificat and Nunc Dimittis to the eighth Gregorian tone—a concession to the growing fondness for the old church music, which we were especially glad to observe, and which will, we trust, do

something to remove the ban under which "Gregorians" now lie. Certainly nothing could be finer than the effect of so many voices chanting the hymns of the Church in the tones which have been used in her temples for centuries. But we must not now discuss the relative claims of Gregorian and Anglican music, though *en passant* we could not deny ourselves a word of congratulation on hearing "severe" music where that of a "flowery" character is almost always employed. The Anthem after the third Collect was by the Rev. Sir F. Gore Ousely. We cannot close this account without referring to what is almost universally felt to be the great obstacle to the full success of the meeting, and which leads besides to the very objectionable practice of admitting by ticket to the House of God. Nothing, in our opinion, can fully excuse this practice, and its palliation even is difficult in the face of what we know as to the light in which the service at the Cathedral is usually regarded, and which feeling is naturally very much heightened on this occasion. It cannot be right that people should be encouraged in the notion that they go to *hear* good music, not to *pray*, and yet as it seems to us this must be the infallible result of "the ticket system." We venture to say that it would be by no means difficult to infuse reverence into the ordinary Sunday service of the Cathedral, and much more is it needed on an occasion like that we are discussing. But then it is needful that people should throw their hearts into what they are about, and that choristers should be taught the true sacred nature of their vocation, and that their office is not to sing to the people, but to lead the people to sing with them. But this want of reverence is very much owing to the same cause to which it is to be attributed that the Festival fell short of that full measure of success which was its due. We allude to the screen surmounted by the organ which now divides the choir from the nave of the Cathedral, and not only obstructs the view but is in itself an ugly erection, which mars the beauty of the building without the excuse of being useful. We observe in the Third Annual Report of the Choral Association the following paragraph, and we fully endorse its sentiments, only regretting it is not more forcibly expressed. "The Committee venture also to record their opinion that the removal of the screen and gallery from the nave of the Cathedral, and the re-erection of the organ in the transept, would give a valuable increase of accommodation, and would at all times heighten the effect of the musical service by bringing the choristers into a central position with regard to the congregation." It seems to us impossible that the Cathedral authorities should not constantly be aware what a hindrance to devotional worship in the Cathedral the position of the organ and choir is; and how utterly impossible it is for three-fourths of the congregation to join in the service. They must, too, be aware of the irreverent conduct of the choristers themselves, isolated as they are, in what a writer contemporary with their first erection calls "a beastly loft," and commanding a view of the whole congregation, seeing and not seen, at least not with any practical result as to the control of their behaviour. Hence, too, arises the abuse of so large a part of the congregation going to "hear the anthem," and sitting and lounging about. Not long since we ourselves were witness of the conduct of some professed Sunday worshippers, one of whom took a letter from his pocket, evidently just received by the morning's post, deliberately broke the seal and read it during the service! Such things as these are a grievance to all right-minded churchmen, and this state of things, now so prevalent, tends to degrade the cathedral to the position of a concert-room! We are quite convinced that a remedy might easily be found for all these evils in such an arrangement of the choir and transepts as should make the present *performance* of morning and evening service *acts of Divine worship*. If it be objected that the cathedral is not meant for congregational worship—a position which may have a certain amount of truth—then we reply, why is a congregation permitted to invade every available corner of the choir, and positively taught irreverence by being placed with their backs to the altar, and facing the organ loft! We still observe in some parish churches, the habit, begotten by the hideous pew-system, of a few turning round to the place where the organ and singers are, but we hope, for the credit of Deans and Chapters, Norwich is alone in actually encouraging a habit so destructive to the character of Christian worship. Of course, in strictness, none except those actually engaged in the conduct of the servic—that is, clergy and choristers—have any right *within the choir* but if admitted, let them at least be permitted and encourage to join in the service going on. Who would not rejoice to se in Norwich Cathedral such a glorious screen as now adorn Hereford or Ely; and the noble proportions of the nave an choir thrown open in one unbroken line from east to west? Then on an occasion like this festival, the whole choir might be fille with surpliced choristers, and the nave be thronged with a might congregation. We hope the day is not distant when such a chang may be made. Sure we are that till then our Cathedral Churc will not fulfil that comparison which the preacher at the festiva drew, picturing her as the model church of the diocese—th pattern in the likeness of which all parish churches should b fashioned—the Jerusalem of the diocese, whither "the tribe should go up, even the tribes of the Lord, to testify unto Israel to give thanks unto the name of the Lord."—*Norwich Spectator.*

St. Asaph.—On Friday, July 31st, a choral festival was hel in the village of St. Asaph. There were present fifteen choirs The services were at 3.30 p.m. in English, and at 7 p.m. i Welsh. The English service was choral, consisting of Rim bault's service in A for the Litany. The sermon was by th Very Rev. the Dean, from Psalm li. 15. After the sermo came an anthem by William Patten of Winchester, from Psaln lxxxix. 9, &c. "Jerusalem the golden" was a decided failure Evening prayers were said by the Rev. D. Lewis, incumbent c Trefnant, one of the hon. secretaries of the Choral Association The lessons were read by the Rev. T. Wynn Edwards, vicar c Rhuddlan, and Canon Davies. The anthem, in Welsh, b Robert Davies, the conductor, was taken from Psalm lxv. 1, 11 12, 13. The sermon, by the Rev. Canon Residentiary Hug Jones, vicar of Holywell, was on Psalm cxlvi. 1. After it cam the Welsh choral hymn, "Alleluiah! yr anwyl af," &c.

Choral Ordination.—The archbishop of York held hi second ordination in York Minster on Sunday. The congrega tion was very numerous; the candidates nineteen. The grea feature of the service, however, was the chanting of the priest' part of the Litany by the archbishop, which has certainly nc been done in York Minster by an archbishop for a couple c hundred years—probably not since the Reformation! The chant ing of the priest's part was admirably done, and the ful sonorous voice and very impressive manner were entirely appro priate to the high dignity and office of the chanter. The servic was King in D; the introit, "Cast thy burden," Mendelssohn; th *Veni Creator*, a setting by Dr. Monk. The archbishop is likely it is believed, to give an impetus to church music in his pro vince by his own well-known skill and taste in the art—*Guardian*

Choral Wedding.—The first celebration of holy matrimon in St Barnabas', Pimlico, took place last Thursday, by specia license. The marriage was that of the Rev. E. D. Cleave who has for the last six years been one of the devoted curates c St. Barnabas', with Miss Sewell, daughter of the late Genera Sewell, K.C.B. The church was crowded in every part by congregation that was all anxiety to witness the marriage c one whose ministrations they had so long enjoyed and appreciated and who is held in such general and cordial esteem in th district among all classes of people. The hour appointed wa eleven o'clock, and long before the time the church was fille in every part. The office of matrimony was performed by th Rev. W. J. E. Bennett (the founder of St. Barnabas'), assiste by the Rev. G. C. White, the senior curate of the churc The service, which was choral throughout, was immediatel followed by a celebration of the Holy Communion, Mr. Bennet preaching a short appropriate sermon on the occasion. M White was the celebrant, Mr. Bennett and Mr. Trevennen wer the epistoler and gospeller. The only communicants were th bride and bridegroom, and the Rev. Sir Frederic Gore-Ousele The altar was vested in white, with vases of flowers, and a flora cross on the super-altar. The introit at Holy Communion wa one of the wedding hymns from *Hymns Ancient and Moder* The choir had appropriate wedding favors on their surplice The service throughout was extremely solemn and beautifu and appeared to make a deep impression on the crowded con gregation. We understand the new-married couple have pro ceeded on their wedding tour to Ireland.—*Church Review.*

LYNN.—The festivals of choirs in Lynn was held in St. Nicholas' Church on Thursday. There were present seventeen choirs. A new organ, purchased for St. Nicholas', was also opened on the festival day. The Rev. J. F. James said the prayers. The anthem was, "I know that the Lord is great," (Ousley).

MOZART.

HIS INFANCY—(*continued*).

We feel convinced that the following real touches extracted from the life of this great musician will not fail to have a charm for many of our readers, who feel, like ourselves, the great importance of inducing parents and teachers to impress upon the young the desirableness of an early acquaintance with the rudiments of the Divine Art. It should be the first thing taught and practised, after reading and writing. We are more than ever of opinion that a knowledge of the "third R" should be deferred till Music has fairly taken possession of the youth. Music makes Mozarts; Arithmetic, Colensos; although it seems that Mozart was no mean arithmetician. Only he did not suffer his skill in figures to rob him of his belief in one Lord, one Faith, one Baptism.—But we must not forsake our first love, for controversy.

"*At about six years of age*, Mozart began to make acquaintance with the violin, on which he soon became proficient. Before he had received any regular lessons, his father was one day visited by a violinist named Wenzl, an excellent performer, for the purpose of trying over some new trios of his composition. Schachtner, the trumpeter, who tenderly loved the little musician, has related the anecdote connected with this performance.

"'The father,' he says 'took the bass part on the violin, Wenzl played the first violin, I the second. Little Wolfgang entreated that he might play the second violin; his father, however, would not hear of it, for, as he had had no instruction, it was impossible that he could do anything to the purpose. The child replied, that to play a second violin part it was not necessary to have been taught; but the father, somewhat impatiently, bid him go away and not disturb us. At this he began to cry bitterly, and carried his little fiddle away, but I begged that he might come back and play with me. The father at last consented, 'Well, then, you may play with Herr Schachtner, but, remember, so softly that nobody can hear you, or I must immediately send you away.' We played, and the little Mozart with me; but I soon remarked, to my astonishment, that I was completely superfluous. I silently laid my violin aside, and looked at the father, who could not suppress his tears. Wolfgang played the whole of the six trios through with precision and neatness, and our applause at the end so emboldened him that he fancied he could play the first violin. For amusement, we encouraged him to try, and laughed heartily at his manner of getting over the difficulties of his part, with incorrect and ludicrous fingering indeed, but still in such a manner that he never stuck fast.—HOLMES.

In company with his father and sister, he now set out for Vienna, visiting and performing at various towns on the route.

"By the time they reached Vienna, their fame had preceded them thither, and the town—that music loving town—was all anxiety to hear them. Joseph II. caused them to perform in his presence, and from that time always spoke of Mozart as "the little magician." One evening as the boy-performer tripped across the imperial saloon to take his place at the piano, he fell, for the oaken *parquet* was waxed to a perfection of polish unknown in his humble home at Salzburg. A young archduchess hastened to his assistance, and bent over him with so charming an expression of kindness on her lovely face, that the boy exclaimed eagerly "You are the prettiest lady I ever saw; I will marry you when I am big enough." The lady laughed merrily. Very different, she thought, was the fate reserved for her. Alas! how she would have shuddered could she have withdrawn the veil which mercy extends over the future! That lovely archduchess was Marie Antoinette, the gay queen of Louis XVI, the courageous companion of his sufferings,—that sweet face, which captivated the little musician, was destined to roll ghastly and blood-stained into the greedy basket of the guillotine. When she was in the sunshine of her prosperity as Queen of France, Mozart visited Paris, and she sent for him to delight her with his exquisite performance."—*Norwich Spectator.*

"*At seven years of age*, the delicate organization of the young musician was shown in an invincible horror of the sound of the trumpet. He could not bear that instrument when blown by itself, and was alarmed to see it even handled. His father, thinking to remove this childish fear, though, one must needs think, in this instance with less than his usual prudence, desired that it should be blown before him, notwithstanding all his entreaties to the contrary. At the first blast he turned pale and sank to the ground, and serious consequences might have ensued had the experiment been persisted in."—HOLMES.

In the following year the family visited Paris, and having been very favourably received in that capital, they set out for England in 1764, where they remained till the middle of 1765, lodging in the house of a Mr. Williamson, in Frith Street, Soho.

"The public performances of the young musicians consisted principally of double concertos on two claviers; the boy also sang airs with the greatest feeling. Both in Paris and London it was usual to place before him various difficult pieces by Bach, Handel, Paradies, &c., which he played off, not only at sight and with perfect neatness, but in their exact time and style. It is related of John Christian Bach, music master to the queen, that he took little Mozart between his knees and played a few bars, which the boy continued; and that thus, changing and playing by turns, they performed an entire sonata admirably, and as if by one pair of hands.

"The account of their first appearance at the English court is dated, London, May 58, 1764. 'On the 27th of April, five days after our arrival, we were with their majesties from six to nine o'clock. The present we received on leaving the royal apartments was twenty-four guineas only, but the condescension of both the exalted personages is indescribable. Such were their friendly manners that we could not believe ourselves in the presence of the king and queen of England. . . . . A week after, we were walking in St. James's Park, when the king and queen came driving by, and although we were all differently dressed, they knew and saluted us; the king, in particular, threw open the carriage window, put out his head, and, laughing, greeted us with head and hands, particularly our Master Wolfgang. . . . . We are going to take what they call a benefit on the 5th of June, though the usual concert season is now over; and as the expenses will be forty guineas, we cannot hope to get much.' The concert on the 5th of June was most fashionably patronized and very profitable, though the father was alarmed at the extraordinary expense of an English orchestra. He records with due honor to the profession that 'Most of the musicians would take nothing.' Another concert was given at Ranelagh on behalf of a public charity. 'I have permitted Wolfgangerl,' says the father, 'to play the British patriot and perform an organ concerto on this occasion. *Observe this is the way to gain the love of the English.*' We detect the ardent nature of the boy, and his decisive mode of workmanship, in a curious postscript at the beginning of the next year. 'The symphonies at all concerts are by Wolfgang.'"—HOLMES.

The family now removed to Chelsea, where they resided at the house of Mr. Randall, in Five Field Row. As time wore on, however, the novelty had in some degree diminished, and the family found the receipts of their concerts gradually lessened, and dreading the expense of another year in England, they left this country in September, 1765. Amongst the trophies of Mozart's achievments in England, his father preserved an official letter from the British Museum, acknowledging an anthem, and other MS. compositions, from his "very ingenious son."

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record*).

SIR,—I beg to forward you a copy of a song that I have just published. I am glad to find *your* reviews so *honest*. Reviews are frequently so partial as to be *useless* to young composers who, like myself, are *striving* for eminence in the profession, and who are glad to know their errors and amend them.

May I ask, what course is intended to be pursued towards subscribers who have paid the 15s. yearly subscription.

Yours, A PROFESSIONAL.

[Subscribers who have paid fifteen shillings will receive three copies instead of one. Or, if preferred, their subscription can run on beyond the year.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

DEAR SIR,—In reply to the letter of "RURAL DEAN," I shall be most happy to assist him in a selection of chants; and having

had some experience of both town and country choirs, I may perhaps be of use. The chants used by my own choir are selected by myself from various sources, as the Westminster and York Chant Books, Rimbault's, Bird's, Mercer's, Marsh's, Monk's Single Anglican, &c., &c. If I can assist him privately in any manner, I shall be glad to do so. My address I send you. I shall be happy also to aid in any way in advancing the circulation of *Choir and Musical Record.*

I am, dear Sir, yours faithfully,

CURATE AND PRECENTOR.

P.S. May I suggest that it would be a good plan to page the music and letter press of your publication separately, as many would bind them in different volumes.

(To the Editor of the *Choir and Musical Record.*)

SIR,—Will you allow me to offer a suggestion for the improvement of your new serial, *The Choir*, which I, for one, hail as a periodical which has been much desired. Why will you persist in mixing up your advertisements with the text? In my opinion, the presence of the advertisements will destroy the attractiveness of the *volume* when the work reaches that stage of its growth. Why not have an extra sheet as a cover?—surely your advertisements will soon occupy that amount of space. And pray follow out the suggestion of the "RURAL DEAN," respecting the appointing of suitable chants for the Canticles for village choirs. I, for one, have had no end of trouble in that respect, from the frequency of applications to help persons out of difficulties of a like nature. The Te Deum seems more especially to present a difficulty with many, who seem unable to decide as to the suitableness of this or that chant or chants. The Kyrie, again, really requires something *simply* appropriate. A good "short score" arrangement of the "*Gregorian tones*" would also be a great boon to most places; and if you could also suggest some ideas for varied accompaniments to unison singing for those same tones, they would, I am sure, be most gladly received. I am sorry to see your reduction in price. I think that there is an ample field of labour for your *Choir*, which has been much wanted—especially since the decline of an excellent work, *The Parish Choir*, which ought to have received more support.—Wishing you every success,

I remain, Sir, yours most respectfully,

AN ORGANIST.

[The advertisements will often be found te be of great value in acquainting subscribers with the price of publications, the addresses of music-sellers, &c.; and, as we do not admit "blocks of men with strapped knees, *sansflectum* robes, or faces adorned with grey and *black* (?) hair in equal proportions, the attractiveness of our FUTURE volumes will not, we think, be in any way sacrificed. —"Mr. Chope's 'Gregorian Chant Book,'" a (Mus. Doc.) correspondent this day writes, "is a gem,—I am sure it will cause Gregorians to be introduced in many churches. The preface carries everything before it, and no one can be 'anti-Gregorian' after reading it."—The *Parish Choir* began a great work—we follow in its train, and humbly hope to do a greater.—ED. *C.M.R.*]

J.B.—Your generosity as a publishing-house has been long experienced by us. We thank you for your kind offers, and shall endeavour to carry out your wishes. It would not be difficult to find "more easy and singable arrangements of the Gregorian Hymns than those contained in the *Hymnal Noted.*" That work, like the *Parish Choir*, was good in its generation, but now its day has gone by. We shall be happy to review *any* of your musical publications.

H. J. AMATEUR.—As you say, "our contributors are excellent men,—men who are respected, and thought most highly of by all who understond music"—and this being so, you will have no cause to fear that our supply of truly good music will fail. We cannot lengthen Dr. Tye's Anthems, though at all times a short piece might be repeated. If we had not reduced the price of our Journal to ONE PENNY, many, or most, of our national shoolmasters and mistresses, pupil-teachers, choirmen and boys, organists and curates, would have been unable to become subscribers. For their sakes especially the reduction has been made, though we say nothing of choral meetings and choirs, which will want several copies of each number.

A MASTER OF THE ART.—Our work would be partial if we ignored the self-denying labours of either professionals or amateurs.

CHOIRMASTER.—Four copies of *The Choir* may be sent free by post for one penny. The cheapest way to procure thirty or forty copies is to order them from your nearest news-agent or bookseller.

D. L. M.—Quite right.

C. S. J.—We shall be glad of "A Short Historical Account of the Gregorian Tones" from you.

VILLAGER.—Our columns are intended FOR ALL READERS.

S. B. N.—The size of the paper used for our journal was selected as the best for musical purposes.

R. D.—It is not our province nor our wish to oppose other journals. We aim at supplying a real *desideratum*. We are not aware of the existence of any periodical of the same nature as our OWN.

JUDICIOUS READER.—We cannot supply every need at once. Our programme embraces that mentioned by you.

CROTCHET.—We do not dig in old quarries simply for the sake of bringing to light ancient curiosities in music. Our object is to preserve, hand on, and make more generally available, the USEFUL treasures of former days. An old wine has but little charm for us, unless it be also *fit for use.*

A MODERN.—Certainly not. We hope to give our readers plenty of new music in the old style, which is the only good style, when we have space and opportunity for so doing.

SCHOOLMASTER.—Our journal will furnish some good and plain Instructions in the Elements of Music and Singing, in due course.

PUPIL TEACHER.—If you have any good exercises, in the shape of question and answer, send them to us.

J. S. MUS. BAC.—Pray send us the extract, as we do not know the publisher of the work referred to.

W. G.—The *first* number of *The Choir* will for the future be charged at the same price as all subsequent numbers—ONE PENNY.

[Several Reviews, &c., stand over for our next number.]

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"*When the days draw in again.*" Rev. W. STATHAM, B.A.,—J. H. JEWELL, London.

MISCELLANEOUS.

MR. JOHN TOWERS has been appointed Organist and Choirmaster of the Parish Church, Wilmslow (Cheshire).

COOKHAM CONCERT.—On Friday evening last, the Berkshire Administrative Battalion of Rifle Volunteers gave an evening concert at the camp at Cookham, when a Vocal Sestett Union, consisting of Messrs. Adams, Marriott, Dyson, Whiffin, Whitehouse, and Lambert, gentlemen of the Chapel Royal, St. George's, Windsor, and Eton College, were engaged as principal vocalists. It would almost be impossible to bring together six finer voices than those possessed by these talented *artistes*, who have had the honor of performing before Her Most Gracious Majesty the Queen, and the Royal Family. The gems of the evening were "The cloud-capt towers," Stevens; and the part-songs, "Twilight," Hatton; and "Soft music," Pax; the two latter being enthusiastically encored. The volunteer songs and two Welsh songs, with choruses, were sung with great spirit. The concert terminated with the National Anthem.

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3. To reprint rare Treatises on the Art of Music, &c.

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C C	CANTICLES and EASTER ANTHEMS	0	6
D D	VERSICLES, CANTICLES, LITANY, ATHANASIAN CREED, and EASTER ANTHEMS, Limp Cloth, gilt lettered	1	0
E E	PSALTER, Cloth boards, gilt lettered, red edges	2	6
F F	Ditto, Limp Cloth, turned in, fine tinted paper...	2	0
G G	CANTICLES, PSALTER, &c., together, Cloth boards, gilt lettered, fine tinted paper, red edges	3	[illegible]
H H	Ditto, Ditto, Limp Cloth, turned in ...	3	[illegible]
I I	ACCOMPANYING HARMONIES to PURE GREGORIAN TONES, Limp Cloth, turned in, gilt lettered	1	[illegible]

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THE CHOIR AND MUSICAL RECORD.

Vol. I.—No. 5. SATURDAY, AUGUST 15, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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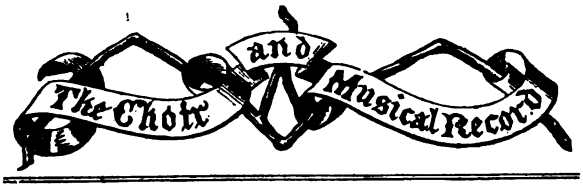


The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by EDW. F. RIMBAULT, LL.D., &c.

(Continued from page 40.)

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

CHAPTER IV.—THE EFFECTS AND OPERATION OF MVSICKE.

IN the former chapter was gathered a proof and demonstration of the sweetness of Musick proceeding from the causes to the effects. Now, I mean by the contrary demonstration, to prove the delectation thereof from the effects to the causes. For it cannot be but that as the convenience and agreement which Musick hath with our nature is the cause and the delectation thereof, so the pleasure and delectation is also the cause of those effects which it worketh as well in the minds as bodies of them that hear it. Musick, being in itself wholly most effectual, importeth much of its force and efficacy even to the peculiar parts and portions thereof; and thereupon ancient writers make the distinction of songs and notes in Musick according to the operations which they work in their hearers; calling some of them chaste and temperate, some amorous and light, other some warlike, others peaceable, some melancholic and doleful, others pleasant and delightful. And yet this division is not so ancient as that other which was in use in Orpheus and Terpander's time; for Plutarch, in his treatise of Musick, recordeth that *modi musici* were also distinguished by the names of nations. Such were principally these four: *Modus Dorius*, *Modus Phrygius*, *Modus Lydius* and *Modus Myxolydius*. Hereunto were added as, collateral, other three: *Hypodorius*, *Hypolydius*, and *Hypophrygius*: making seven in number, answerable to the seven planets; whereunto Ptolomæus addeth an eighth, which is called *Hypermyxolydius*, sharpest of them all, and attributed to the firmament.

These several distinctions of notes and Musick do not so far dissent in name and appelation as they do nearly accord in effects and operation; for *Modus Dorius*, being a grave and staid part of Musick, answereth to that which I called chaste and temperate. *Modus Lydius*, used in comedies in former times, being lighter and more wanton than *Dorius*, answereth to that which I termed amorous and delightsome. *Modus Phrygius*—distracting the mind variably, also called *Bacchicus*, for his great force and violence—answereth to that which I called warlike; and *Myxolydius*—most used in tragedies, expressing in melody those lamentable attritions which are in tragedies represented—answereth to that which before I named melancholic and doleful. As for those other—Hypodorius, Hypolydius, Hypophrygius, and Hypermyxolydius—there is no doubt but that they, being collateral and assistants to these, move such-like affections as their principal.

Macrobius, in effect, saith as much in these words:—"As the eye is delighted with the variety of colors, so is the ear with the diversity of sounds. Modus Dorius is a giver of wisdom and a causer of chastity. Modus Phrygius provoketh to fight and maketh courageous. Æolious quieteth the mind and giveth help to the pacified senses. Lydius sharpeneth dull wits, and to men oppressed with earthly cares it bringeth a desire of heavenly things, being a wonderful worker of good emotions. So that the effects of Musick generally are these: to make haste to incite and stir up men's courages, to allay and pacify anger, to move pity and compassion, and to make pleasant and delightsome." Nay, I will go further, and doubt not but to prove by good authority that Musick hath brought madmen into their perfect wits and senses; that it hath cured diseases, driven away evil spirits, yea, and also abandoned the pestilence from men and cities.

Touching the first effects of Musick, we read that Agamemnon, going to the war of Troy, left behind him Demodocus, an excellent musician, skilful in *Modo Dorio*, to keep chaste his wife Clytemnestra, whom he nicely had in suspicion of levity with Ægistus; whereupon it is recorded that as long as Demodocus lived Clytemnestra remained faithful to her husband; but when Ægistus, for that purpose, had murdered him, she gave over herself to satisfy his adulterous appetite. So did Ulysses leave Phenius, another musician, with Penelope, whom Ulysses, returning home at twenty years' end, found to have wrought so effectually with his wife, that both he deserved great commendation for his acts, and she is registered as a most perfect and absolute example of chastity. Neither do I attribute so much to Homer, the author thereof, as to Dydimus, his interpreter, who giveth this as a reason thereof, because in those days musicians were the chief professors of philosophy.

I doubt not but that those which are glad to take any occasion to speak against Musick will think the contrary, and affirm that it maketh men effeminate and too much given unto pleasure. But whom, I pray you, doth it make effeminate? Surely none but such as without it would be wanton. It is indeed as fire to flare, and as wine to a drunkard. If flare be easily inflamed, is the fault in the fire? Or, if the drunkard be easily overcome with wine, is the fault in the wine? So, likewise, if the sun harden clay and mollify wax, the diversity of these effects is by reason of the diversity of those subjects: even so, the same Musick which mollifieth some men moveth some other nothing at all: so that the fault is not in Musick, which is in itself good, but in the corrupt nature and evil disposition of light persons which, of themselves, are prone to wantonness.

As for the second effect, which is caused by *Modus Phrygius* as I said before, it shall suffice to confirm it by example. The Athenians, having received great hurt and loss by seeking to recover the island Salamis, made a law that whosoever should make mention of any more recovering thereof should die the death. But Solon, perceiving this law to be hurtful to the commonwealth, feigned himself to be mad, and, running into the chiefest places of the city, sang a certain elegy which he for that purpose had made, showing how easily the island might be redeemed, and how pernicious a law that was which had been made in that behalf. With whose sweet song Plutarch doth record the Athenians to have been so undeceived, that immediately they armed themselves and with good success recovered Salamis. To this purpose seemeth also that which is recorded of a certain young man of Tauromium, which Bœtius reporteth was incited with the sound of *Modus Phrygius* to set fire to a house where an enemy was entertained. But a most manifest proof hereof is that which is said of Alexander the Great, who, sitting at a banquet amongst his friends, was, nevertheless, by the excellent skill of Timotheus, a famous musician, so inflamed with the fury of *Modus Orthius*, or, as some say, of *Dorius*, that he called for his spear and target as if he would presently have addressed himself to war. Neither is this a more apparent proof on his part than that which follows is for the next. The same Timotheus, seeing Alexander thus incensed only with the changing of a note, pacified this mood of his, and, as it were, with a more mild sound, mollified and assuaged his former violence. *Chamelion Ponticus* reporteth of a certain man, called Clinias Pithagoricus, that he being a man given to severity, if at any time he perceived himself to have been melancholic, took his citterne in his hand, and professed that he took ease thereby. And Homer witnesseth of Achilles that of all the spoils of Etion he only took for himself a lute, wherewith he might assuage his wrath in his extremity. So a minstrel pacified Elizeus when Jehoram came to ask counsel of him, and quieted his mind when he was so offended.

As the fourth effect may, by many examples, be confirmed, so the story of Lodovicus Pius, the Emperor, doth make it most evident; for when Theodolphus, the bishop, had by his counsel and device caused Lotharius not only to deprive his father Lodovicus of his empire, but to cast him into prison, who can justly accuse the Emperor if, he being restored to his imperial

dignity again, did fully purpose to chastise the bishop with death? Yet, nevertheles such was the force of Musick, that the Emperor, passing by the prison-wall, and hearing the bishop sing a hymn most pleasantly which he had made in prison for his solace, was moved with compassion to be favorable to that man which had dealt disloyally with himself, and restored him to his former dignity and estimation.

As for the fifth, we haply prove it in ourselves; using Musick as a medicine for our sorrow, and a remedy for our grief. For as any disease is cured by his contrary, so Musick is an anti-pharmacon to sorrow: abandoning pensive and heavy cogitations as the sunbeams do the lightsome vapours.

Greater are those other properties of the art which I will in this place rather touch than dilate with examples. Musick assuageth and easeth the inordinate perturbations of the mind. For Pythagoras with the changing sound of his instrument caused a young man, overcome with the impatience of love, to change his affection, also wholly taking away the extremity of his passion. So Empedocles, with his skilful playing upon the citterne, hindered a madman ready to slay himself. Yea, Zenocrates, also, and Asclepiades are said by this only medicine to have restored a lunatic person into his perfect senses.

If it be so, that Musick can help the outrages of the mind, it will not seem incredible that it should cure the diseases of the body. By the help of Musick, Ismenias, a Theban musician, restored men sick of an ague to their former healths; and Asclepiades, by the sound of a trumpet, caused a deaf man to hear. Theophrastus also testified of the Ischiasy, that their sicknesses are cured if a man play the Phrygian note unto them. Likewise in Apulia, when any man is bitten of the tarantula, which is a certain kind of fly very venemous and full of danger, they find out the nature and sympathy of the sickness or humour with playing on instruments and with diversity of Musick: neither do they cease from playing until the often motion and agitation have driven the disease away.

It is also a present remedy against evil spirits, which as it is proved by that one example of Saul, from whom the evil spirit departed when David played on the harp. So having sufficient authority for the confirmation thereof, I shall not need to stand upon it any longer.

Lastly we read also of Musick that it hath delivered both men and cities from the noisome infection of the pestilence. As Gyraldus in the place above cited recordeth. Terpander and Arion, saith he, with their Musick delivered the Lesbians from most contagious infections. And Thales, a musician of Crete, with the sweetness of his harmony, banished the plague from his city. I durst in nowise affirm the last effect and operation of this worthy art, were it not that Plato, with his credit and authority did embolden me:—"Mutati Musicæ moduli" (saith he) "status publici mutationem afferunt"—The changing of musical notes hath caused an alteration of the common state. The reason hereof can be no other than this: because by the force of Musick as well those of less heart and courage are stirred up as those of greater stomach weakened and unabled to any excellent enterprise. Whereupon he also informeth that such are the manners of young men, as are the notes and tunes they are accustomed to in their tender years.

Now, if these my proofs and authorities shall, to some unmusical and unmovable person, either seem too weak, or the things attributed to Musick too hyperbolical, he shall betray either his ignorance in not having read ancient writers, in whom, as of all other sciences, so of this especially, as most admirable, condign, praises are comprehended; or else his malice in derogating from this art those properties which he can neither deny other men have given, nor convince ought not by good reason to be attributed thereunto. For as I do not stand on the sufficiency of these allegations, meaning in their part only to show what hath been ascribed unto Musick in former times, so is it not enough for any malicious musomastix to take his pen and write I lie, unless he can by sufficient reason declare that these authors by me cited have erred heretofore; which if he shall not be able to perform, then let him give some reason why Musick in these days is not the same it hath been heretofore; or why Musick hath lost any of her former excellency, than increased in perfection from time to time, considering that time is the perfecter and increaser of all arts.

But I will not willingly entangle myself with the vain ar fantastical devices of this sort of men. Only I conclude th point with that common saying of the learned: *Scientia nemine habet inimicum nisi ignorantem*—None are so great enemies t knowledge as they that know nothing at all.

(*To be continued*).

CHORAL FESTIVALS, &c.

WEST HACKNEY SCHOOL FESTIVAL.—This event occurred o Thursday, 30th July. There was full choral service in th Parish Church at eight o'clock. *Preces.*—Tallis, with orga Venite, Rev. S. S. Browne—F; Psalm 145, 146, Dr. Camidge—E flat; Psalm 147, Rev. S. S. Browne—G; Te Deum, Lawes—C; Jubilate, Humphries—C; Anthem (Psalm 81, v. 1, 2, 3 "Sing we merrily unto God," by William Patten of Winchestei The versicles went somewhat flat, owing to the organ bein placed in a gallery at the west end of the church, almost touch ing the ceiling, and the choir at the east. At two o'clock th children walked in procession through the parish, accompanie by a committee of gentlemen, and preceded by military bands At 5.30 the children sat down to tea, to the number of nearl 600, and the fete concluded at 10 P.M. by a grand display o fireworks, in the presence of about 8000 people.

NORTHFLEET.—The spacious chancel of this church havin been thoroughly restored, and provided with stalls, &c., for th reception of clergy and choir, the Dedication Festival tool place on Thursday, August the 6th. There was full chora service at half-past eleven in the morning, and at half-past fiv in the evening. A large body of the neighboring clergy wer in attendance. The choir of Rochester Cathedral joined th Northfleet choir on this occasion. In the morning, prayers wer said by the Rev. T. T. Griffiths, minor canon of Rochester, and the sermon was preached by the Ven. Archdeacon Grant. The service was Hopkins in A, and the Anthem, "Blessed be thou," Kent. In the evening, the Rev. F. Southgate, vicar o Northfleet, said the prayers, and Rev. — Murray preached The Anthem was "Behold, now praise the Lord," Dr. Nares In addition to the many other improvements in this chancel must be mentioned the erection of a new organ by Gray and Davison. It is placed on the north side, and consists of tw manuals, swell and choir, with pedal organ of one stop, a second being borrowed from the swell. The instrument i effective as far as it goes, but lacks that breadth of tone which is so necessary in a large church, and so unlikely to be obtained in the entire absence of a "great organ."

The 140th "Meeting of the Three Choirs of Worcester Hereford and Gloucester," which commences on the 8th proximo, promises to be one of the most successful ever held The hon. secretary, the Rev. R. Sergeant, M.A., of Worcester reports that the number of applications for tickets is unprece dented. On no previous occasion has so large a number o tickets been disposed of as on the present. The oratorios wil be performed, as before, in the nave of the Cathedral, and th evening concerts of secular music in the college hall, or Monks Refectory, a large and lofty building, admirably adapted fo music.—*Guardian.*

Christ Church, Liverpool, was re-opened on Thursday the 30th of July. The gallery (for the poor), with its lower neighbo covered three sides of the church, while a huge organ-loft, dul decorated with lion and unicorn, stretched across the sacrarium and a monstrous three-decker reared itself in front. The uppe gallery, lower gallery, and three decker have been removed, th body of the church furnished with open benches and chairs, an the quasi-chancel with stalls and lectern, &c., while the heathe urn which dominated the pediment over the holy table ha given way to a Caen stone cross, the gift of a chorister. At 1 a.m., a procession of fifty or sixty clergy and choristers, i surplices, went from the National Schools to the church, wher a choral service was held, and the Holy Communion (also choral celebrated. An admirable sermon was preached to a larg congregation by the Rev. Canon Hornby, of Bury. During th entire octave large congregations assembled, and joined evenin after evening in hearty services. The various preachers wer Canon Hornby, Revs. Dr. Hume, W. Loraine, Dr. Burton, E Poole, P. Haines, C. Wray, Dr. Taylor and C. R. Hyde.

On Wednesday morning a full choral wedding took place in Westminster Abbey, the contracting parties being Mr. Wilson Patten, son of Colonel Wilson Patten, M.P. for North Lancashire, and Miss Thynne, the daughter of the Rev. Lord John Thynne, the Sub-Dean of Westminster. There was a large congregation, and nearly all the Abbey staff officiated.

S. Neot's.—July 29th, the second district festival of choirs was held in this parish church. There were fifteen choirs and about 300 voices. The processional psalm was sung to a Gregorian tone. Matins was said by the Rev. H. F. Limpus and the Rev. H. Blagdon. "Great is the Lord," Dr. Hayes, was the anthem, and the Nicene Creed was sung to Merbecke. In the evening, prayers were said by the vicar, the Rev. C. L. Vaughan; the anthem was Dr. Crotch's "How dear are thy counsels unto me, O God;" the semi-secular tune, "Ewing," to "Jerusalem the Golden," was also sung.

REVIEWS.

Jerusalem at Unity. A sermon preached at the fourth annual festival of Church Choirs, held in the Cathedral Church of Norwich, on Tuesday, July 13th, 1863. By the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Precentor of Hereford, Professor of Music in the University of Oxford, Incumbent of S. Michael's, Tenbury. Published by the Committee of the Norfolk and Suffolk Church Choral Association. London: Rivingtons, Waterloo Place, Pall Mall. Cundall and Miller, Norwich. Price Sixpence.

The Professor of Music in the University of Oxford has here given us an able sermon on Unity in Jewish and Christian Public Worship. We quite think with the preacher, that "every Cathedral Church should be the Jerusalem of its diocese," though we much regret that these Jerusalems are not more "at unity in themselves." But we hope, as we really believe, that the dawning of better days has begun; and though our parish Churches have been of late years foremost in their attempt to restore thoroughly good choral services, yet we must not forget that to our venerable Cathedral Choirs we are indebted for preserving the framework of these services.

The writer's remarks on the usefulness of Choral Associations have our full sympathy. The following extract will acquaint our readers with their purport.—pp. 14, 15.

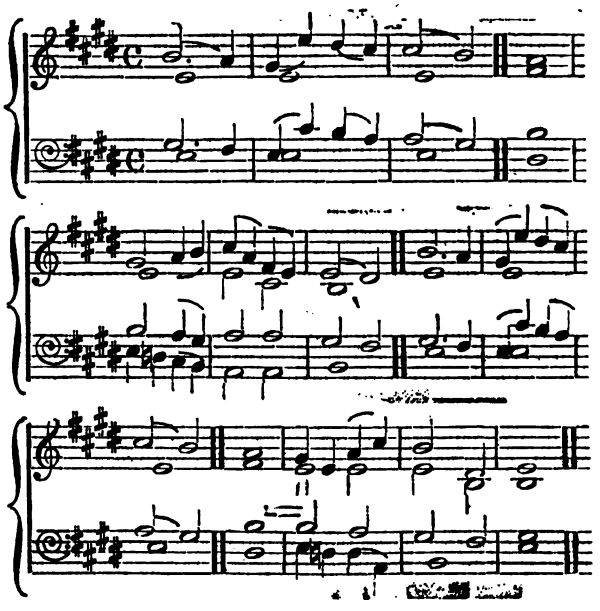
"If it were for no other reason than for these which I have alluded to, surely this Choral Association would claim the sympathy and support of all true Christians. But, knowing how the compactness which results from unity is a source of strength and permanence, as I have already, I hope, sufficiently shown, is it not evident that these great Choral Associations which have sprung up in such numbers of late years, must have a very great and beneficial strengthening power?—for they teach a vast number of choralists to sing alike, to sing together, to sing devotionally, to sing zealously, to sing (as to-day) lustily and with a good courage; and all to the glory of God and the edification of His Church. It is plain then, that they have a great strengthening power. They strengthen the music of the Church, for they tend marvellously to spread the knowledge of sacred song, and to encourage a love for its acquirement; they bring isolated Church-singers and Church-musicians together, so that they can strengthen one another's hands; they teach the congregations of the various churches to join in the music, so far as they are qualified so to do, and at any rate to support by their presence, their approval, and their purse, those who can and will sing to the Lord a song of praise. But most of all, it seems to me, do these Choral Associations strengthen the cause of Church music, by means of the great central meetings in the Cathedral Churches. Just as Jerusalem was the centre and mainspring of the Jewish Church and polity, so are our cathedrals, by this means, rendered efficient centres of strength to the music of the Church. But besides and beyond this, I am convinced that indirectly the Church is benefited in her doctrine and discipline, and improved in her hold over the affections of the English people, by these musical gatherings; for not only does the music itself produce a strong effect in this direction by its direct operation on the minds of all who witness such a celebration as this, but the whole system of the Association is a standing proof to the minds of the people of the reality of the Church-work now so generally going on, of the zeal of true Churchmen, of the comfort they find in the services of the church, of the manifold appliances by which music can be made more efficient in the Church as a handmaid to devotion."

God bless the Royal Pair. National congratulatory song, for four voices. Words by W. V. Passmore. Music by R. Andrews. J. H. Jewell, Great Russell Street. Twopence.

This will be very welcome to country choral societies. The melody is good, and the parts run smoothly. The words are rather common-place, but altogether this chorus deserves to be popular.

Andrews's Select Congregational Chants. Sixpence.
Andrews's Responding Services. Sixpence.
"*Te Deum Laudamus.*" Chant Service. R. Andrews. Sixpence.

We wish we could award some praise to these productions, but Mr. Andrews's ideal of Church music is as far as the poles from ours. Among the "Select Chants," which consist of fifteen double ones, are one or two of the worst we ever saw, especially No. 9, by Caley:—



We cannot call this Church music.

The *Responding Services* give only the responses to the versicles in matins and evensong, and those in the Litany. Where is the priest's part? Is he to sing the ancient plain song, and to be answered according to Mr. Andrews's use? The proper melody for the versicles is a simple recitation, having inflexions according to certain established rules; it may be harmonised in the tenor, as in Tallis, or in the treble, as Mr. Chope and Mr. Helmore give it; but we should as soon think of allowing the robe-makers to invent a new substitute for the surplice, as of getting rid of the old, simple, and well-ordered system for a mere set of pleasant cadences.

Te Deum laudamus. This again we cannot praise. The pointing is in what we consider to be the very worst style; *e.g.* "Sabaoth," sung on the last note. The idea of this Chant Service is to divide the "Te Deum" into three parts, and to have a fresh chant for each division; but we are only the more satisfied that the double chant is not at all the thing for the "Te Deum."

"*Cast me not away.*" Anthem for four voices. By Fred. Peel. J. H. Jewell, Great Russell Street. Ninepence.

A beautiful little anthem. We should like to hear of its spreading through all "choirs and places where they sing." There is a solemnity in the old-fashioned counterpoint of this anthem that no harmonized air can ever give. It is rather a pity that our composer once or twice breaks out into five parts, which would be very awkward in some choirs that we know. We trust we shall hear more of Mr. Peel;—perhaps he will allow us to suggest, that he would probably increase the popularity of his anthems, and thereby do much good to the taste of the country, if he would write so that the syllables and the notes corresponded a little more closely. The liberties that Palestrina, Vittoria, and writers of that school took with the Latin words that they had to deal with, are scarcely allowable with English.

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record.*)

Sir,—I have to thank "Curate and Precentor" for his kind offer to assist me privately in selecting chants; but that would not meet the wants of *others*, and my suggestion was that a good selection of chants, suitable for village choirs, and adapted to the different seasons of the Church for the various canticles, should appear in the Church *Choir* "by giving the names and perhaps the music (if rare)."

Your correspondent "Organist" seems to agree with me as to the desirableness of such a selection being published. I know of many others, both clergy and organists, who are of the same opinion, and I hope it will be entertained by the editors of *The Choir*. I am, Sir, yours obediently,

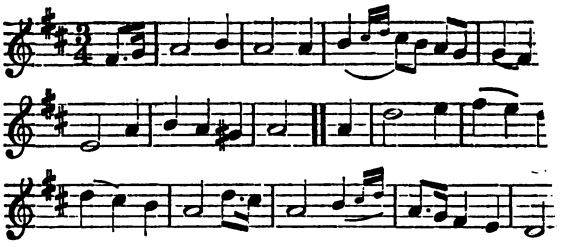
August 11th, 1863. Rural Dean.

["Curate and Precentor," and "Organist," should make a selection of suitable chants, and send the completed list to us for publication. At present our time is too much taken up with other work to do more than entertain this subject.—Ed. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

Sir,—As your principal object in editing your valuable journal is to *promote* Church music, I presume that that little verb means also to *purify* and *elevate* it; this supposition induces me to address the following lines to you. I have lately accepted an engagement to conduct the musical part of the service in one of our principal churches here; and the class of music (*Psalmody*) which is used being totally at variance with my humble taste, I feel that I cannot do better than appeal to the superior judgment and advice of your valuable contributors.

The style of Psalmody (it hardly deserves that name) to which the congregation is very partial is of a nature so secular, that I am sure, Sir, that if you were to enter our place of worship on Sunday during singing, you would be looking round you to see whether you had not made a mistake. *Grace notes* and *running passages* form the chief charms of their *chorales*. I am confident that many of them are mere adaptations of secular tunes; in fact, I discovered one myself under the name of *Madrid*, which is nothing else but "*The hardy Norseman's house of yore.*" Now I would feel infinitely obliged if you were to assist me in finding out the origin of these doubtful characters, and I sincerely hope that if you were to give me your valuable opinion *in print* that by that means I should succeed in accomplishing a good work, and be able to root out these horrible tunes. Besides, the insertion of this letter would help to attract the attention of others in your journal who may be partial to the style of tune above described, so that it may do good to more than one. I will only trouble you this time with the following tune, "*Howard's*," as it stands in *Weyman's Melodia Sacra* (published by Marcus Moses, Dublin). By-the-bye, do you know this edition?—if so, what is your opinion of it? My chief question respecting this tune is: Did the composer, Mrs. Cuthbert, originally introduce such grace notes:—



I can understand an occasional grace note for the purpose giving greater facility to the singer in singing difficult interva which would exist without the same, and thus give to the whc a more flowing and smooth appearance, but what reason ca possibly exist for the introduction of grace notes between sounc which follow each other *diatonically*, as above?

Trusting that you will favor me with an answer to the abov and permission to trouble you occasionally with further inquirie respecting the purity and origin of doubtful tunes; and likewis that you will excuse all imperfections of the above letter, it being the composition of a foreigner,

I remain yours, A Wellwisher.

[We are sorry for you. Cannot you introduce some better tunes? that seems a better plan than hunting down the bad ones to find where they come from; for some people will still cling to a tune which has insinuated itself into their fancy, however disreputable they may find its origin to be. We do not know "Weyman's Melodia Sacra," and the tune called "Howard's" would certainly make us close the book at once if we had been so unfortunate as to fall upon it.—*Ed. C. M. R.*]

G. P.—You say, "I have taken *The Choir* from its commencement, but I have been unable to procure the numbers for two weeks past, the reason assigned being that it has not been published. May I trouble you to say if it has been discontinued?" There is always considerable difficulty, we regret to add, in getting young journals known to the trade. And until our real worth is better known, and our permanency established, we fear that we must expect our share of "snubbing." *The Choir* is always ready at the office on Friday. But we advise you to continue to order copies from your bookseller. He can get them if he likes.

W. A. B.—The B treble in the accompaniment of Dr. Tye's anthem, "The Lord is good," at page 18, is a misprint. It should have been A, as the treble voice part. Send us the setting of the Lord's Prayer.

C. S. J.—Received, with thanks.

J. B.—Your communication shall be attended to.

W. G.—We have not space for the alteration. We are obliged to you for making *The Choir* known to your friends.

S. S. B.—The shorter notices are, the better.

W. L. R.—We cannot undertake to give a long notice of all music sent to us. By an oversight, we omitted to acknowledge your publication in our last.

Bourdon.—The fault is not with our publisher. Copies of *The Choir* should reach all provincial stations in time for delivery on Saturday.

F. P.—If possible.

C. M.—Organists ought to be better paid. They would then be in a position to devote more of their time to the work alluded to.

Precentor.—Select young boys' voices. Eight years old is about the right time to begin to train boys; but much depends on the advancement previously made in reading.

Alpha.—Do not remit your energies. It is trying work to get a good choir from the "raw material;" but perseverance will reward your efforts.

Quaver.—Until more experienced, change your music but seldom. Get the boys to sing the hymns well, before trying them at service-time. A tune badly sung will spoil the congregation for hearing it again.

Choir Organ.—A too frequent and habitual use of the Swell is anything but "swell-playing." Get the habit of criticising your performances.

P. R. S.—*Rallentando* last verses are to be avoided in chanting and hymn-singing. They savor strongly of the country. Strict time, or the strict beat is, after all, the most agreeable to the ear.

L. F.—It is possible for some, perhaps, to get to like really bad music; it is also impossible for others to like anything else. We advise you to study the works of the best Masters.

C. S.—Avoid singing too slowly. Even dissenters are now becoming greatly averse to drawling. It is, certainly, the death of devotion.

M. A.—To be in time for our next, the communication should reach us on Thursday morning, at the latest.

CHOIRMASTER.—Without doubt, the chancel is the only fitting place for the choir. The organ should be as near them as possible.

C. D.—Yours is a somewhat curious enquiry to make—"Am I justified in playing so loudly that the voices cannot be heard? The organ is in the west-end gallery, the choir in the chancel." Bring the organ down to the choir, and then *accompany*, but do not "drown" the voices.

F. R. S.—It is, as you say, a great and common fault of choirs not to sing the first words of psalms and hymns. Your remedy lies in practising the voices in starting with the organ. Make the boys sing the first four words half-a-dozen times. Pertinaciously refuse to proceed before they enunciate the first words.

J. B.—Your choir can have copies of all the back numbers by sending stamps for them to the publisher.

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

4. James the Deacon, the companion of Paulinus (A.D. 627), was famous for his great skill in singing, and his fondness for the Gregorian Tones, which he taught as well as chanted. Are any of the MSS. which he used still in existence?

5. Is it known what kind of "joyous music and hymns" were used when Bishop Wilfrid was carried in a "golden chair" at his consecration?

NEW MUSIC.

Cast me not away. Anthem for four voices, by F. PEEL. 9d. London: J. H. JEWELL, Great Russel Street.

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MISCELLANEOUS.

DR. WATTS ON THE TIME OF PSALM TUNES.—It were to be wished that we might not dwell so long on every note, and produce the same syllables to such tiresome extent, with a constant uniformity of time; which disguises the music, and puts the congregation quite out of breath; whereas, if the method of singing were but reformed to a greater speed of pronunciation, we might often enjoy the pleasure of a longer psalm, with less expense of time and breath; and our psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves.

Dr. Miller, in advocating a quicker time, and more expressive manner of singing psalm tunes, says, "Instead of the odious absurdity of giving the same length of sound to every *syllable*, whether long or short, to every *word*, be it ever so emphatical, or only an article or mere expletive; instead of hearing in our churches unmeaning sound, which scarcely deserves the name of music, we shall be delighted with what constitutes its very essence, *air*, *measure* and *expression*."—*From* DR. MILLER'S *Preface*.

DR. BURNEY ON THE CHURCH STYLE.—The Fugues and Canons of the sixteenth century, like the Gothic buildings in which they were sung, have a gravity and grandeur peculiarly suited to the purposes of their construction, and when either of them shall, by time or accident be destroyed, it is very unlikely that they should ever be replaced by others in a style equally reverential and stupendous. They should therefore be preserved as venerable relics of the musical labors and condition of our forefathers, before the lighter strains of secular music had tinctured melody with its capricious and motley flights. If we endeavor, then, to emulate the glorious architecture of our forefathers, shall we not also, at the same time, revive that majestic style of Choral Service which is its fitting concomitant?

BINGHAM ON THE ORIGIN OF LITANIES.—"The word *litany*," says Bingham, "was at first used for any kind of prayers, whether public or private; but afterwards came to be appropriated to certain particular forms of worship, called Rogations. Some think that *litanies*, in their now limited sense, were first introduced by Mamertus, Bishop of Vienne, in France, about the year 450. But St. Basil's testimony proves them to be earlier in the East; and it is a mistake in those who assert Mamertus to be the first author of them in the West—for Sidonius Apolinaris, who lived in the time of Mamertus, and wrote some epistles to him, says expressly, that he was not the first inventor of them, but only of the Rogation fast-days before Ascension; to which he applied the use of these Litanies, which were in being long before, though not observed with such solemnity, nor fixed to any stated times, but only used as exigencies required, to deprecate any impending judgment." * * * He says, "Mamertus, indeed, first brought in the observation of the Rogation solemnities, which spread by his example; but supplications or litanies were in use before, when men had occasion to pray against excessive rains or droughts; though they were observed but in a cold and disorderly manner, without fasting, or full assemblies; but those which he instituted were observed with fasting and prayer, and *singing* and weeping."—*Book* xiii., *Chap.* I., *Sec.* 10.

THE JUDICIOUS HOOKER ON CHURCH MUSIC.—Be it, as Rabanus Maurus observeth, that, at the first, the Church, in this exercise, was more simple and plain than we are; that their *singing was little more than only a melodious kind of pronunciation;* that the custom which we now use was not instituted so much for their cause, which were spiritual as to the end, that into grosser and heavier minds, whom bare words do not easily move, the sweetness of melody might make some entrance for good things. St. Basil himself, acknowledging as much, did not think that from such inventions the least jot of estimation and credit thereby should be derogated: "For," said he, "whereas the Holy Spirit saw that mankind is unto virtue hardly drawn, and that righteousness is the least accounted of, by reason of the proneness of affections to that which delighteth, it pleased the wisdom of the same Spirit to borrow from melody that pleasure, which, mingled with heavenly mysteries, causeth the smoothness and softness of that which toucheth the ear, to convey, as it were by stealth, the treasure of good things into man's mind. To this purpose were these harmonious tunes of Psalms devised for us, that they which are either in years but young, or, touching perfection of virtue, as yet not grown to ripeness, might, when they think they sing, learn."

DR. MILLAR ON VILLAGE PSALMODY.—In villages where there are no organs, the singing masters may do a great deal; but they have much to *forget*, and much to learn. Fondly attached to compositions in many parts, and those chiefly composed by unskilful men, abounding in ill constructed fugues and false harmony, they are apt to treat with contempt the simple but elegant melodies used in parish churches; but would they study the various beauties of *expression*, the true *portamento*, or conduct of the voice, free from all nasal sounds or screaming exertions; a proper pronunciation, and the energetic expression of emphatical words, they would soon find that these despised melodies, when properly performed, with true *pronunciation*, just intonation, and feeling expression, are as capable of fixing the attention and affecting the hearts of the congregation as more elaborate music.—*From* DR. MILLAR'S *Preface to his Collection of Psalm Tunes.*

REV. W. ROMAINE ON PSALMODY.—There is another very great and common abuse, which consists in the choice of improper portions. The person to whose judgment this is left is not always one of the wisest in the congregation. He may not understand the Psalms. He may misapply and profane them. It is not a rare thing for him to make them personal, and to apply the glorious things spoken of Christ to trifling parish business. I have heard the quarrels among neighbors sung over on Sundays. The clerk has chosen some passage, applicable to the enemies of the Lord and his Christ, and has most grossly perverted it. The congregation had nothing to do with the dispute, and yet it was brought before them, and they were called upon in an ordinance to interest themselves in it. No doubt, this and such like abuses are a very great insult upon God's word and ordinances, and ought to be reformed. The people should understand the psalm they are going to sing, and should be well acquainted with its relation to Jesus Christ. They are all required to join; and therefore suitable portions should be chosen, in which all or the greatest part of them are interested. They should sing with one mind, and one heart, as well as in one tune: for which end the knowledge of the psalm, and of whom and of what it treats, are absolutely necessary. How can any one sing aright unto the Lord with grace in his heart unless he understands whether the psalm relates to prayer or thanksgiving, to asking mercies of God, or praising Him for them, what grace was to be exercised in singing, faith, or hope, or love, and what blessing was to be expected from it? These things should be well known, that singing may be a reasonable service, and the means of grace. And to render it such I have collected portions suitable to most cases of a Christian's experience, and have also prefixed the subject of each. I have also pointed out to the believer with what frame of mind to sing and what benefit to look for from the word of promise in singing. I wish the attempt may help to make the ordinance better observed, and then I am sure it will be more blessed.

At the Marylebone Police-court, *Dr. Henry John Gauntlett*, of No. 23, Colville-road, Notting-hill, appeared before Mr. Ingham to answer a summons taken out under the second clause of the 23d and 24th Victoria, cap. 32, charging him with unlawfully molesting, disturbing, and vexing the Rev. J. Light, the incumbent of All Saints', Notting-hill, while celebrating divine service, whereby he had rendered himself liable to be imprisoned for two months. The hearing of the case occupied some time, but the following are the brief facts:—

The defendant was formerly organist of All Saints', but was dismissed in August last. Since then the complainant had been subjected to great annoyance from the defendant both inside and outside the church, and this was the second time the Rev. Mr. Light had been compelled to take proceedings against him. On Sunday morning, the 12th of July, while the complainant was in the pulpit preaching, the defendant, who stood about three yards off, while the congregation were seated, attracted attention by shaking his coat-tails, and at length he pulled out a note-book. He took notes and stared impudently in the complainant's face, and mumbled something which he did not hear. He continued till the end of the sermon, and the complainant experienced considerable difficulty in retaining his self-possession while preaching to a large congregation.

After a long cross-examination, the complainant said he had no hostile feeling against the defendant; all he wished was protection, and if the defendant would promise not to annoy him in future he was willing to withdraw the summons.

The defence was that the defendant did not go to the church to annoy the complainant, and that it was by accident in being passed from one seat to another that he got into the position.

Eventually the defendant gave a written apology, and promised the complainant not to annoy him again, and all the parties then shook hands.

Mr. Ingham addressed a few words to the defendant, and told him that on the last occasion he was summoned he was dealt with great leniency. He thought the defendant had been guilty of an indecent act to put himself in the position complained of after what had taken place; and he promised him that if it ever occured again he would commit him to prison without the option of paying a fine. The summons was then withdrawn.—*Guardian.*

THOMAS MACE ON THE BEST PRACTICAL MUSICK, 1676.

Look for no Splendid-Painted-Outside Here;
But for a Work, Devotedly Sincere;
A Thing Low-Prized, in these too High-flown Days;
Such Solid, Sober Works get little Praise;
Yet some there be,
Love true Solidity.

And unto such brave noble Souls I write,
In hopes to do both them, and Musick right,
I write it not to please the itching Vain
Of idle-headed Fashionists, or gain
Their fond Applause;
I care for no such noice.

I write it only for the sobert sort,
Who love right Musick, and will labour for't:
And who will value worth in Art, though old,
And not affrighted with the good, though told
'Tis out of Fashion,
By*——Nation.

I write it also, out of great good Will
Unto my Country-men; and leave my skill
Behind me, for the sakes of those, that may
Not yet be born; But in some after Day
May make good Use
Of it, without Abuse.

But chiefly, I do write it, for to show
A Duty to my MAKER, which I owe;
And I no better Way know how to do,
Than thus, to strive to make one Tallent two:
If thus to blame,
I'll humbly bear my Shame.

It gives us much pleasure to announce that the Rev. R. F. Smith, M.A., Incumbent of Halam, Southwell, has been appointed a Minor Canon of Southwell Collegiate Church, rendered vacant by the preferment of the Rev. J. Dimmock, to the Rectory of Barnbro'. The habit of appointing non-musical clergymen to fill the office of minor canon has of late years been less adhered to, owing, we suppose, to the growing taste for Church music which is certainly one of the most hopeful signs of our day. In the appointment of Mr. Smith, we have to congratulate our friends at Southwell not only on having secured the services of a thoroughly sound musician, in every sense of the term, but of one whose heart is in all he does, and whose labors for the cause of choral music, during many years of useful curate's life, have already borne much fruit.

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THE CHOIR AND MUSICAL RECORD.

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"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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FOUR WORTHY MEN.

By Ernst Pauer.

(Extracted from the Programme of one of his Pianoforte Recitals.)

The art of music, in its development to the present time, having often been happily compared to a building of noble and lofty proportions, it is but just to those who planned the foundations and raised the firm basement upon which our modern superstructure has been elevated, to enquire what manner of men they were, and to investigate their title to be considered as law-givers to their successors; and also to hold up for example the holy enthusiasm, the quiet energy and earnest zeal, with which they amassed the treasures of profound thought they have bequeathed to us.

It is a common assertion that J. S. Bach is the only source of all our musical knowledge. To a certain extent this is a fallacy. Bach's influence has grown to what it now is; in his lifetime it was limited, and for some years after his death it had but little extended. True, he had many pupils, among the best of whom were Schubert, Krebs, Caspar (not Abbé), Vogler, Gerber, Doles, Kirnberger, Abel, Müthel, and his own sons, Friedemann and Emanuel; but it must be borne in mind that he never wrote a theoretical work from which Haydn, Mozart and Beethoven could have learned. It is now proved that Mozart's real admiration for Bach began only two years before his death; for it was in 1789 that he heard, in the Thomas-schule at Leipzig, Doles and his singers perform an eight-part motett of Bach, when he exclaimed that "*there* was something to learn from;" and, although Mozart played Bach's fugues frequently, it was only in 1782 that he wrote to his father that he was collecting the fugues of Handel, Bach and his sons. *The greater works of Bach were entirely unknown to Mozart.* They were also unknown to Beethoven, who had in his possession only the Clavecin bien tempere, three books of exercises, the eighteen inventions and symphonies in two and three parts, and a toccata in D minor. What, then, were the works in which these great composers studied? Chiefly the theoretical books of Fux, Marpurg, Kirnberger, and Albrechtsberger, four worthy men who deserve a special notice and our grateful respect; for they were the great indirect promoters of the art, having laid down the rules by which Haydn, Mozart and Beethoven were enabled to produce their imperishable masterpieces.

We will now see what works we have of these four scholars. The chief theoretical essay of Johann Joseph Fux (1660—1732?) is his *Gradus ad Parnassum*, published in Latin, at Vienna, in 1725, and at the expense of the Emperor Charles the Sixth, his protector. This work was so highly thought of that, in 1742, it was translated into German; in 1761, into Italian; in 1773, into French; and in 1779, into English! It contains, in the form of a dialogue between master and pupil, expressed in clear and simple language, all that is necessary to know of thorough-bass and counterpoint. It is, as it were, the foundation of all our modern theoretical works—those of the Italians, Bononcini, Gasparini and Greco; of the Frenchman, Rameau, and of the German, Theile, having been more or less forgotten, while the *Gradus* of Fux is held in respectful acknowledgment by all who have studied it. The Imperial Library at Vienna possesses nearly all the works of Fux; among them many instrumental compositions. He was a great favorite of Charles the Sixth, who, to show his regard for the musician, on an occasion when the princes and princesses performed at the palace in an operetta of Fux, took the piano part, and played with so much firmness and musician-like skill that Fux exclaimed—"It is a pity your Majesty is not a capellmeister;" to which the Emperor replied—"Thank you, my dear Fux, I am content with my appointment."

Friedrich Wilhelm Marpurg's celebrated work is called *Abhandlung von der Fuge.* It contains a most learned and complete essay on the canon, counterpoint and fugue, with sixty-two pages of practical examples, taken from the best masters. The value of this work can scarcely be overrated, as it contains some of the greatest treasures of musical science. He very efficiently explains the canon and simple counterpoint, but is less happy in his definitions of double, triple and quadruple counterpoint, which are singularly vague. But this has been rectified in a new edition, published in two volumes, by Spina, of Vienna, in 1842, in which the examples have been revised and augmented by Simon Sechter, an eminent organist, and one of the most distinguished theorists now living; the additions being more modern and melodious, like those of Mozart. This new edition of Marpurg deserves to be translated into English, as it is more complete than the work of Cherubini, exhibits more research than that of Reicha, and is more conscientiously written than the *Traités* of Fetis, whose marvellous industry in composition we must respect, but whose carelessness the earnest student will not overlook. In such works as these I must claim a great superiority for my countrymen. In Germany our writers have had time and perseverance to devote themselves completely to the special study of this branch of art, often, of course, to the neglect of the more pleasing attributes of music; but without counterpoint there can be no good composition; and this is shown a hundred times over in analysing the works of Haydn, Mozart, Beethoven, and all our best masters. Mozart would seem to have more highly estimated the beauty of melody, for he once said—"Melody is like a noble racehorse, and counterpoint a miserable post-horse;" but if we continue Mozart's simile, we shall find that a race-horse will only carry with speed to a certain point, but with the miserable post-horse we gain our destination.

Johann Philipp Kirnberger, the most learned pupil of Sebastian Bach, by intense study of counterpoint, acquired a facility in composing canons that has never been rivalled. To give an example of his thorough mastery of the subject, I will cite a "circle canon" with a subject of *sixteen bars length*, each part beginning a bar later in the higher fifth; a "circle canon" of such length had never before been attempted. Another example of his facility in writing "canons in augmentation" is one of four parts with two subjects; the bass, ascending, begins in quavers, the alto imitating it in minims—the tenor, descending, begins in crotchets, and is imitated by the soprano in semibreves. His illustrious master scarcely showed such profound knowledge. Kirnberger's most renowned work is *Die kunst des reinen Satzes*, which has always been held in high regard. As a last example of his talent, but seasoned with mischief, I will relate an anecdote, introducing Quanz, a meritorious composer, but better known as flute-master of Frederick the Great, who, to prove that real duets should allow of no bass, published some in support of his theory, of which Marpurg, the friend of Quanz and rival of Kirnberger, expressed his public approval, alluding, at the same time, ironically to Kirnberger; but the latter, hearing that Quanz was in the church where he was, played the duets on the organ, adding a bass part, from which a bitter controversy arose, of long duration.

Johann Georg Albrechtsberger, the celebrated master of

Beethoven and Hummel, attained to great proficiency in scientific composition by persevering study of the works of Fux, Bach, and Kirnberger. His fugues are more modern and melodious in character than Kirnberger's, but he could not boast of having achieved the extraordinary feats of learning and skill I have mentioned. He once said—"It is no merit of mine that I write good fugues, for every melody that comes into my head is fit to be treated in double counterpoint." This sentence is of more importance than it may seem; it is an evidence of the daily occupation of a composer, or form of writing he practices, moulding his ideas. We have seen in these performances how Schubert writes vocal subjects in instrumental music, and how Weber's sonatas are coloured with dramatic feeling; both these excellent composers had written more for the voice than for instruments, and, therefore, their invention of instrumental subjects was influenced by it. As a more recent example, I will adduce Mendelssohn, whose second trio sounds like a symphony, reduced for three instruments. Here we have the influence of orchestral writing; but this is favorable to a work of the kind, as far as it gives breadth and grandeur, although it cannot be denied that it lifts such compositions above the accepted level of chamber music. I have called attention elsewhere to the damaging influence weekly and daily organ playing in a church has on the ideas of a composer. To return to Albrechtsberger, I will mention his nine fugues, so highly esteemed by Clementi that he introduced them in his *Practical Harmony*. They are excellent models, and should be known by every student of music. Albrechtsberger's theoretical works have always maintained their high position, and it is from them and the *Gradus ad Parnassum* of Fux that the fictitious studies of Beethoven in counterpoint were fabricated. It is true that Beethoven studied both works; but the examples given in the studies, attributed to him, are all by Fux and Albrechtsberger. I am not aware if this fraud has been generally known in this country.

The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by EDW. F. RIMBAULT, LL.D., &c.

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

(Continued from page 51.)

CHAPTER V.—THE NECESSITIE OF MVSICKE.

BUT what of all these things before rehearsed, if Musick have neither profit or necessity? or to what end should a man bestow his travel or industry in that whereof there is no use? Can an art be unnecessary, or can anything be as good for so many purposes as have been declared, and not be needful? Yea, can anything be so profitable, and have no use? Easier is it for water not to moisten, and for fire not to give heat, than for an art liberal to be unnecessary, or for so precious a science to have no use. And, therefore, most memorable is that judgment of Galene, which will not suffer that to be called an art that bringeth no profit to our life. Wherefore, before I enter into that which is the mark whereat I aim,—I mean the use of Musick in the Church,—I must add to these former commendations, something as of the necessity of it in fewer words, so of civil use thereof more at large.

And, first, concerning the necessity. I confess that Musick is not so necessary for man as meats are for the preservation of life, and clothing for the defence of the body (for so he were not a man that were not a musician); but as, in meats, some are coarse and others delicate, while both, nevertheless, are necessary—the one to those of meaner, the other to them of higher, degree; and as labouring men use mean apparel only to defend their bodies from the violence of the weather, and gentlemen finer, not only so, but for an ornament also, which both are necessary to distinguish the callings; so Musick is as the more delicate meats, and as the finer apparel; not, indeed, simply necessary, but profitably necessary for the comeliness of life. And, therefore, Socrates and Plato and all the Pythagoreans instructed their young men and maidens in the knowledge of Musick, not to the provocation of flippancy, but to the restraining and bridling their affections under the rule and moderation of reason. For they, because youth naturally is moveable and desirous of delight, and yet unfit to receive any severe discipline, thought it convenient and necessary to acquaint their children with an honest oblectation of Musick in their youth, that, being brought up in that liberal delectation, they might learn to refrain from other illiberal and inordinate pleasures. And Aristotle, in the Eighth Book of his "Politics," which is wholly of that argument, giveth counsel that noblemen and gentlemen be instructed with Musick—First to avoid idleness, because the idle time which is in a man's life doth require to be busied in the knowledge and learning of some profitable thing. Secondly, because Musick, after a sort, belongeth unto virtue. For, as that exercise which is called Gymnastica doth strengthen and confirm the body, so Musick refresheth the wearied mind with honest delectation.

Thirdly, that it hath a great force in the well-ordering and good institutions of life. And, therefore, Pythagoras, his scholars, as Tully recordeth, were wont both to give certain hidden and secret precepts in verses, and to withdraw their minds from intensive and deep cogitations with singing and with instruments. Yea, and many of the ancient Grecians, among whom this art was in high estimation, instructed their children in Musick, as profitable to the correction of life and manners, that thereby they may be incited to temperance and honesty. For it is the property of liberal sciences to ingenerate a gentle and liberal action in their hearers. Whereupon Aristotle, in the same place, doth infer that, albeit arts are to be learned, not for any vain pleasure or ostentation, but for some good and profitable use, yet, if Musick were never necesssary nor profitable at all, it ought to be accepted of and embraced, for that it is liberal. And yet Aristotle doth not so far commend Musick to noblemen that he would rather wish them the practice than the speculation and knowledge thereof. But, as he would have none but those that profess it to be the practisers of it, so he counselleth noblemen rather to use it for their private solace than public ostentation, and rather to be able to judge of other men's cunning than willing to show their own. For the Lacedemonians, saith he, a warlike and noble people, have this as a singular commendation, that, although they seemed not to have any skill in Musick, yet they could easily discern which sound agreed or disagreed most. And he maketh it a general observation that, in all poets of any credit and name, Jupiter is never made to sing or to play upon any instrument, although they deny him not the most exact knowledge and judgment. And, indeed, who doth not confess an abuse of this art in Nero, who would sit whole days together playing in the theatre? or in Archabius, that foolish musician, of whom it is written that his auditors were wont to give him more money to end his song than to begin?

Pope John, the twenty-second of that name, who was himself a good musician, and wrote a book thereof, in the second chapter of his book attributeth thus much thereunto:—"Great is the necessity of Musick, and the use thereof not to be contemned; for it maketh him that is skilful therein able to judge of that which he heareth, to amend that which is amiss, and to make anew." And thus much he ascribeth to the necessity of the art. Nevertheless the necessity which we mean is, that it doth bridle and nurture our inordinate affections, as not only Aristotle, but Strabo also, calling musicians the masters and correctors of manners. Homer in the same sense termeth them Sophronistas, that is to say, moderators, or teachers of temperance.

And for the like cause, as I suppose, was Musick first brought into the Church, and used in divine service; for Isidore testifieth that "Propter carnales in Ecclesia, non propter spirituales, consuetudo est instituta canendi, ut qui a verbis non

compunguntur suavitate modulaminis moveantur"—"The custom of singing in the Church was instituted for the carnal—not for the spiritual—that they whom the words do not pierce might be moved with the sweetness of the note." St. Augustine, also, is of opinion that Musick is necessary in the Church of God:—"Ut per oblectamenta aurium, infirmior animus in affectum pietatis surgat"—"That by the delight of the ears the weak soul may be stirred up into a feeling of godliness." And his reason is, "Omnes affectus spiritus nostri pro suavi diversitate sentio habere proprios modos in voce atque cantu, quorum nescio qua occulta familiaritate excitentur"—"I perceive that all the affections of our spirits have certain proper motions in the voice, and according to the sweet diversity thereof, which (with I know not what hidden familiarity) are excited and stirred."

In a word, Aristotle's resolution touching the civil necessity is, that Musick hath relation to these three things—to delectation, to discipline, and to a happy life. To delectation, because Musick with the sweetness thereof doth refresh the mind, and make it better able to greater labours. To discipline, because it is a cause of breeding in us charity, temperance, and other moral virtues. To a happy life, because that cannot consist without judgment and liberal delectations, whereof Musick is the chiefest.

(*To be continued.*)

ORGAN NEWS.

BOSTON CHURCH ORGAN.

This noble instrument has just undergone a course of thorough repairs and extensive alterations, by the Messrs. Hill, the eminent builders of London, who removed the organ to its present position* ten years ago, when the Church was restored. It has not only been entirely cleaned, and tuned, but many mechanical improvements have been introduced, especially a new action for coupling the swell to the great organ, and also the introduction of a new stop Lieblich Gedakt in the choir organ, and carrying the stop Cremona from fiddle G to tenor C.

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No. of Pipes.		
54	Open Diapason Front	8 feet tone.
54	Open Diapason, Back	8 "
54	Stopped Diapason	8 "
54	Principal	4 "
46	Flute a Bec	4 "
30	Clarabella	8 "
54	Twelfth	2⅔ "
54	Fifteenth	2 "
162	Sesquialtra, III. ranks.	
108	Mixture, II. ranks.	
60	Cornet, II. ranks.	
54	Trumpet	8 "
784		

CHOIR ORGAN, CC to F^{e}, 54 notes.

No. of Pipes.		
47	Dulciana	8 feet tone.
54	Lieblich Gedakt, or Stopped Diapason (wood & metal)	8 "
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54	Flute	4 "
42	Cremona	8 "
251		

SWELL ORGAN, Tenor C to F^{e}, 42 notes.

No. of Pipes.		
42	Double Diapason	16 feet tone.
42	Open Diapason	8 "
42	Stopped Diapason	8 "
42	Principal	4 "
42	Fifteenth	2 "
84	Cornet, II. ranks.	
42	Cornopean	8 "
42	Hautboy	8 "
42	Clarion	4 "
420		

PEDAL ORGAN, CCC to E, 29 notes.

No. of Pipes.		
29	Diapason	16 feet tone.
29	Bourdon	16 "
29	Trumpet	16 "
87		

COUPLERS.

1. Swell to Great; 2. Great to Pedals; 3. Choir to Pedals; 4. Three Composition Pedals to Great Organ; Tremulant to Swell. Total number of pipes, 1542.

The organ of our Parish Church is probably unsurpassed in England for the exquisite purity and mellowness of its old diapasons; and all musicians who have visited Boston have been remarkably struck by its wonderful combination of delicacy of tone and fulness of harmony. This was particularly remarked by Mr. Hopkins, organist of the Temple Church, when he examined it lately, during a professional tour for testing the capabilities of the great organs of England. By some unaccountable mistake he had omitted to notice this instrument in his large work on the Organ; but the next edition will no doubt contain a full account of its capabilities.

* What is its present position?—ED. C. M. R.

Some considerable uncertainty has existed as to the builder of our Church organ, but it now seems to be certain,—according to the opinions of the high authorities who have examined it,—that it was constructed, in the middle of the 17th century, by the famed Father Schmidt,—who built the organs of the Temple Church, Westminster Abbey, Durham Cathedral, and elsewhere in England, about this period. Pishey Thompson, in his admirable antiquarian researches, gives us no information on this point; but the evidence on which the opinion we have given is based is quite as trustworthy as if we had positive historical records on the subject. Our readers are probably aware that all great instrument makers—whether of violins, or of organs,—have certain mannerisms in their workmanship, or certain peculiarities in their tone, by which their handicraft can be infallibly recognized by competent persons who are familiar with these distinctions. And just as Professor Owen, or Professor Huxley, when shewn a fossil bone, can tell us to what class of extinct animals it has belonged, and can construct for us a typical skeleton of the animal from which it came; so competent musical authorities can tell us, from the arrangement of its internal works, and the composition and form of its pipes, to what period any organ belongs, and who was its probable builder. From internal evidence then of this sort, there seems no doubt whatever that Father Schmidt,—the finest organ builder that ever we had in England,—was the constructor of our organ. We were shewn a piece of one of the original pipes, which was cut off in course of the repairs; and the peculiar *lightness* of the metal, and its exquisite silvery "ring" when struck, were quite remarkable, as being so different from the qualities of the metal used by the modern builders. Father Schmidt must have used a large proportion of tin in the metal of which he constructed his pipes.

We have much pleasure in directing public attention to our church organ, for we believe that it has few, if any superiors, in the exquisite purity and delicacy of its old stops. Its merits are not sufficiently known; and we therefore wish to bring them more prominently before the public at large.

On Sunday, Mr. Thirtle played several voluntaries with his usual brilliancy of execution, and correctness of taste, and the congregation must have been pleased by the increased effectiveness of the instrument. The soft pensiveness of the new German "gedakt" stop was very beautiful.—*Lincolnshire Herald.*

REVIEWS.

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WE noticed this in our last as a four-part song; the present arrangement is for a tenor solo, with pianoforte accompaniment. There is nothing to annoy the ear accustomed to better things; and if played and sung with spirit, this patriotic strain will add to the laurels of many a young tenor in private life. The composer has introduced the Danish National Air, and also our own "Rule Britannia" and "God save the Queen."

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"THE advantages of the Tonic Sol-fa System" are altogether fictitious, to our mind, in the application of the system to the practice of singing. In the study of harmony of course it has its proper place, as may be seen in Dr. Crotch's elements; but its practical use in class-singing may be put down as *nil.* We are glad therefore to see that the pamphlet before us has very little to do with the "Tonic Sol-fa," except upon the title-page. We can recommend the manual as useful and very cheap.

Hymns, Sacred Part-Songs, and other pieces, for two, three, and four voices, with a compressed score or an accompaniment for pianoforte or organ, adapted for public and private use; the music chiefly by living composers, English and foreign, and written expressly for this work. Part I. and II. London: LAMBERT & Co. Price 2s. each Part.

THIS is a very spirited publication indeed. Each part contains from thirteen to sixteen sacred songs by such composers as J. F. Barnett, Henry Leslie, W. Schulthes, G. A. Macfarren, E. Silas, B. Molique, &c., &c., under the able editorship of Frederick Westlake, who is also a contributor. The title *Sacred Songs* describes the contents better than that of *Hymns;* for there is in this collection nothing of the nature of a *hymnal* for use in church. The style of the compositions, as far as the collected work of so many composers can have a common style, is that of the modern German four-part song, better suited in our opinion to other than sacred subjects. But to those to whose ears Palestrina is unintelligible, and Orlando Gibbons "a bore," there is much in these Part-songs that will be sung in the home circle with delight and profit. Sweetness and smoothness there is in abundance, but not sufficient of strength and solidity to suit our principles. We cordially wish this work a large circulation, however, as being immensely superior to the trash which forms the Sunday music of hundreds of families. We only hope they may be to thousands a stepping-stone from *Rousseau's Dream*, *Vital Spark*, and perhaps an anthem of Kent's (to which penitential discipline the "Sabbath" is frequently devoted) to the grave and solemn beauty of the highest style of religious music, the profundity of Gibbons, the heavenly sweetness of Farrant, the peaceful gravity of Tallis and Tye, the impassioned force of Weldon, the majesty of Blow, and the richness of Purcell.

Harvest Hymn. Words by Rev. S. C. HAMERTON, M.A. Music by L. G. HAYNE, Mus. Doc. London: MASTERS. 3d. Words per 100, 2s.

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CORRESPONDENCE.

DIVINE SERVICE IN LONDON CHURCHES.

(To the Editor of the *Choir and Musical Record.*)

MR. EDITOR,—I see from your prospectus that "the columns of the *Choir and Musical Record* are open to questions from correspondents," and finding by your two last numbers that even questions of individual interest only are courteously received and kindly answered, I am encouraged to submit to your superior intelligence a few queries which have at times forced themselves upon my own attention, and the answers to which, with any comments thereupon which your experience may suggest, will doubtless prove valuable in many quarters, if not "in *all* quires and places where they sing," or chant.

In the first place: *Can clergymen wonder at the Services of the Church being neglected, if they themselves utterly neglect the proper performance of a great portion of them?* In looking through the Prayer Book we continually meet with the direction, "To be said or sung," and it is well-known, or should be, that *saying* means *chanting;* yet in London itself, which should set an example to the country at large, you may count on your fingers the churches where these directions are attended to, and enter hundreds where even the *Psalms* are alternately *read* and *gabbled* by priest and people. "I have had 6,000 there on Sunday evening," was the evidence recently given by the proprietor of a place of public amusement in the North of London. On Sunday last I attended a church in the same district, and found two or three hundred persons dotted about a large building capable of comfortably seating 2,000. The congregation could not have been frightened away by the music, for strictly speaking there was none, though, at long intervals there was a superabundance of *noise*, and perhaps this may have done it; but not to be tedious—it is clearly the *duty* of a good christian to go to church, should it not be also made to accord with his *inclination*.

Secondly: and on a matter more nearly concerning the professional portion of your readers; *can good singing be expected where the organist allows it no chance of being heard?* No advice could be better, or more needed, than that given to C. D., "accompany, but do not *drown* the voices." In the church just referred to, the (by courtesy) organist not only completely drowned the voices, but in the chants, and especially in the *glorias*, so skilfully used his pedals in one continuous roar as to render it impossible for any but the finest ear to detect any melody in the performance; in fact, the whole of the choir might have remained silent, or sung comic songs, indifferently, as far as any edification of the audience was concerned. The only feeling excited by such uproar is one of commiseration for the unfortunate "blower," whose powers of endurance must be heavily taxed on a warm day in August; and everyone feels relieved when it is ever. Such, however, is the common result of subscription lists for organs; all the parish feel a pride in saying that "*our* organ has thirty stops," and the end of it is, that what was intended to improve and beautify the musical portion of the service becomes its destruction. It is true a pedal note, like charity, covers a multitude of sins, and some may urge that it is better to hear a good organ than bad singing, but it is the choirmaster's own fault if he *continues* to have *bad* singing. Each voice should be taught to depend upon itself; and until this is done, good singing must not be expected. A Grand Organ by all means have, if the player will confine the display of its powers to proper occasions; but if he *will* use all the pipes under his control at every conceivable opportunity, the fewer he has at command the better.

But I am both intruding on your space and usurping your functions, Mr. Editor, and must therefore conclude, leaving several other questions to another time, when perhaps you will again pardon the presumption of your obedient servant,

London, August 18, 1863, AN ENQUIRER.

(To the Editor of the *Choir and Musical Record.*)

SIR,—Can you or any of your correspondents inform me whether it is right for the *people* to join in the Suffrages immediately preceding the LORD'S Prayer (the second time it is repeated) in the Daily Service? In Tallis's Order of Morning and Evening Prayer, after the minister has repeated the words "Let us pray," the choir and people sing "LORD, have mercy upon us, CHRIST, have mercy upon us, LORD, have mercy upon us;" but in all churches where the responses are not sung,—at least I never met with an exception,—the priest recites the first and second of these sentences; and this mode appears warranted by the manner of printing adopted in the Prayer-book. I should be glad to know what authority there is for Tallis's arrangement. —Yours, &c. H.

[In Merbecke's book, the lesser Litany precedes the Creed, and is all in the same character without any directions, so probably that was the custom of his day, to which Tallis has adhered. But in the *Sealed Book*, the second invocation is printed in a different character from the first and third, thereby indicating that it is a response. The Sealed is the authority for the present common use, but tradition and custom may be held sufficient to justify the use of Tallis.—ED. C. M. R.]

SOLO.—You should *study* music. Practice and knowledge must go hand in hand. A merely practical singer is little better than an automaton.

L. S.—The Greeks regarded music as the foundation of the sciences. You are wrong in thinking it an amusement only. Music should occupy a first place in the education of children.

M. R.—A boy's voice usually changes between 12 and 15 years of age. 25 to 40 is the time when a man's voice is at its best.

A LADY.—Without doubt, singing tends greatly to strengthen and invigorate the lungs. It is highly beneficial to delicate constitutions.

BWAS.—Lisping is not so great a defect as having a tongue too large for the mouth.

J. S.—Received, with thanks.

J. B.—Music and catalogue received. Thanks for kind offers.

R. A.—Your request shall be attended to.

ENQUIRER.—The sentences are noted in Dyce's Prayer-Book. We do not know why.

PSALLO.—The Psalms should *always* be sung. Simple intonation is not singing, and, for the Psalms, it is sadly *monotonous*. The effect of the penitential Psalms, when sung to the second tone *in its proper seat*, is far more solemn than any mere reading of them could be. It is a one-sided way of doing things, to suppress music in the sanctuary on Fast-days.

BETA.—Study the rubrics. You cannot take too much trouble with the service of God.

L. L. D.—Truly. There are no Psalms but David's. Brady and Tate's lines are only "a New Version" or versification of the Psalms.

B. A.—Ask again at the same shop. *The Choir* can be had from *all* news-agents. We are sorry to be obliged to repeat this.

R. C.—It is a mistake. Our first number has not been out of print; but we are now re-printing it, in order to prevent this from occurring.

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J. B.—We know of no collection of anthems for equal voices. Cannot you find a few basses and tenors to assist you?

J. H. C.—The first of the two tunes you send, called "Hymn," is altogether objectionable in style; those tied quavers remind us (pardon) of Lord Dundreary's little hop. "Request" is better in style; but the false fifth in the second strain is very awkward, as also the unprepared seventh in the third strain. Always give either the full harmony or figure your basses.

B. H. D.—1. It is hardly necessary for us to give instruction in harmony, as you will find all that a manual can be expected to give in Charles Child Spencer's *Treatise on Music*, published in Weale's series, price 2s. Get a slate ruled with music lines, and do not spare trouble in working out his exercises. Calcott's work would be dear at the same price. Dr. Crotch's is valuable, Novello's edition, 4s. 6d. 2. We do not know what was played on the occasion alluded to, but there is an oratorio, *Joseph*, by Handel. We are not aware that it has been published recently. Try for a second-hand copy at "Whittingham's, Leicester Square," or at any other second-hand music shop. 3. We give your last question here. B. H. D. wants a "Home, sweet home, with beautiful and varied harmonies, and variations elegant in their very simplicity."

J. H. P.—No one who is at all acquainted with the rudiments of musical composition could have written the two chants sent by you.

R. A., MANCHESTER.—Your letter has been forwarded to our reviewer.

CAUSOR, MINOR CANON, and others, deferred till our next.

Communications received from B. C., W. A. B.; G. S., and A. R. C.

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

6. Who says that "those who aspire to teach much should know much, and that a huge book, if winnowed of its chaff, would often appear in a small pocket volume?"

7. In what sense is music a science and an art?—As a science, it treats of the theories of sound and of musical composition; as an art, it relates to, or furnishes rules for, mechanical performance, instrumental or vocal.

8. Was a woman ever known to stammer?—Yes; though but seldom. It is said that a stammerer was never found among savage tribes.

9. What is the *voce di testa?*—The head voice produced by the shrill tones of the larynx. Bass notes are formed by dilating, soprano tones by contracting, the muscles of the throat.

10. How does singing through the nose arise?—Well, we hope that it does not often occur. But when it does, it is produced by the sounds of the voice gliding *behind* the uvula and soft palate, instead of in front of them.

11. How ought the *General Confession* to be said?—Sentence by sentence, *after* the minister; not as the LORD's Prayer is said.

12. Should the first *Gloria Patri* be sung by the choir?—No; the priest says the *first* part, "As it was, &c." being *answered* by choir and people.

13. Do the people and choir say the *Amen* after the first LORD's Prayer in the communion office?—They sometimes do, but should not. It should be said by the priest only. Observe the type in which the word is printed.

14. When ought *banns of marriage* to be published?—After the Nicene Creed.

NEW MUSIC.

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CHORAL FESTIVAL IN ROCHESTER CATHEDRAL.

We have great pleasure in giving our readers a few particulars concerning the recent Choral Festival held in Rochester Cathedral; and we do so the more readily because on former occasions the musical part of the Festival Service of the S.P.G., as celebrated at Rochester, consisted chiefly in the chanting of the Glorias to the Psalms, of the Magnificat, and Nunc Dimittis, to chants, and the singing of a couple of psalm tunes, whereas, on the present occasion, the responses according to the Winton and Rochester use, Attwood's elaborate setting of the Cantate in D. Oakley's quadruple chant (the best of its kind) for the Deus Misereatur, a solo, and two of Handel's choruses, and—what we are always rejoiced to notice, as it gives the congregation an opportunity of joining in those particular parts by voice, as it does in the others in mind and heart—two hymns were substituted. That the Dean and Chapter should have consented to so wide, and, as it proved, so welcome a departure from the standard hitherto observed, is most gratifying, and the manner in which not only the citizens, but the inhabitants of the surrounding villages flocked to hear the Archbishop and the orderly musical service, shows that in Rochester and the neighbourhood there exists a strong latent feeling of church membership, which has but to be fostered and encouraged to bear good fruit. On this occasion the choralists consisted, in addition to those of the Cathedral, of the choirs of St. Mark's, St. Mary's, St. Peter's, St. John's, St. Margaret's, Strood, and Frindsbury churches. Among the trebles were little fellows, acquitting themselves efficiently, who at the present season are to be found among the gleaners and others employed in outdoor avocations; while among the adult male voices a captain, sergeants, corporals, and some privates from the Garrison at Chatham. All were to be seen engaged in the peaceful and civilizing occupation of singing beautiful sacred music, and devoting their talents, voices, aye, and their purses and pocket-money, to working out the objects of the society for the assistance of whose fund the special service was held. Could the church, or its ecclesiastical members high in office, wish for a more encouraging sight?

The whole musical service was admirably given, the chanted psalms were uttered as one voice, the same may be said as to the "Deus Miseratur," while all the points in the more figurate "Cantate" were brought out with distinctness and decision. The appropriate solo, "For behold, darkness shall cover the earth," was extremely well sung by Mr. Armes, principal bass in the Cathedral choir, and was followed by the chorus, "And the glory of the Lord shall be revealed." Before the sermon, Bishop Heber's Missionary Hymn was sung. After the sermon, and while the collection was being made, was sung the Evening

Hymn, followed by the "Hallelujah" chorus. The effect of the music of this sublimely grand composition pealing through the nave and aisles of the sacred edifice baffles description. The Rev. T. T. Griffith said the prayers, the first lesson was read by the Rev. Dr. Griffiths, Vice-Dean, and the second by the Lord Bishop of Rochester. Mr. John Hopkins, to whose zeal and energy the successful issue of this great demonstration is so much owing, presided at the organ; and Mr. Edward Hopkins, organist of the Temple Church, further assisted the well-going of the music, by giving the time to the singers. The following paragraph is taken from the *Guardian*:—

The third annual Festival Service was held in the nave of Rochester Cathedral on Sunday evening, the 2nd inst., on behalf of the venerable Society for the Propagation of the Gospel. So fine and effective a service has rarely been heard in a provincial cathedral. There was full choral service and a choir of nearly 140 voices, the effect of which, in the massive yet simple harmonies of the preces, chants, and hymns, as well as in the more elaborate music of Attwood's Cantate, and the choruses from the *Messiah*, was exceedingly grand and devotional. An immense congregation, numbering fully 2500, filled the cathedral to overflowing, many hundreds, unable to obtain admission, remaining in the surrounding courtyard. The Archbishop selected for his text Ephesians iii. 8, "Unto me, who am less than the least of all saints, is this grace given, that I should preach among the Gentiles the unsearchable riches of Christ." That his Grace is a native of Rochester naturally increased the interest which his eminent position would naturally command, and doubtless many among the congregation were moved with feelings of an allowable pride to see a fellow-citizen occupying the place of the highest attainable dignity in our Church. The Bishop of the Diocese was present (and read the Second Lesson), with a large staff of the cathedral clergy, and, as it happened to be the Archæological week in Rochester, many Churchmen of rank and influence from all parts of England. The collection, which was made from seat to seat during the singing of the Evening Hymn, reached nearly £74, and was on the whole general and well distributed over the mixed congregation of rich and poor. We believe that such a service as this, held within the walls of the cathedral church of the diocese, is calculated to do an immense amount of good in all ways, and that considerable praise is due to the Dean and Chapter for making so noble a use of their cathedral church as is the public diocesan appeal for the missions of the Church of England. It is an effective reply to any one who may ask, either now or hereafter in worse days, "What is the use of our great cathedrals?" And as an example which we shall be glad to see copied in every one of our dioceses, it is a step towards wiping out what is at present a reproach to the Church—that there are still one-half of the parishes in England which do nothing for Church Missions, for surely it is well that the cathedral clergy should lead the way in proving that the sons of the Church of England are not deaf to the great cry of the heathen world and the struggling Colonial Church, "Come over and help us."

MISCELLANEOUS.

The Philharmonic Society of London.—This society has just reached the fiftieth year of its existence. Mr. Hogarth, the secretary, has put forth an interesting little volume on its history, from which we glean the following particulars of its origin:—"The Philharmonic Society of London was founded in the year 1813. It was projected by a small number of eminent professional musicians, with the view of promoting the cultivation of instrumental—and especially orchestral—music, which, in this country, had not received due attention, and was not in a condition corresponding to the generally advanced state of the musical art. The immortal symphonies of Haydn (some of them composed and first performed in London), those of Mozart, several of those of Beethoven, and a large body of the quartets and other concerted instrumental music of the same great masters, had long been given to the world; but they were known to and appreciated only by musicians and amateurs (then a narrow circle), while they remained nearly a sealed book to the public, who were almost destitute of the means of hearing and acquiring a taste for them. Twenty years before there was a promise of progress, when Haydn, brought expressly two several times from Vienna for that purpose, composed his twelve *Grand Symphonies* for Salomon's concerts, and when they were performed in Hanover Square to applauding audiences. But the impulse to public taste given by that spirited *impresario* was not followed up, and Haydn's symphonies were heard no longer. At the period when the Philharmonic Society was projected, there was not in London an orchestra, formed for, and capable of, the performance of what is properly called orchestral music;—music, that is intended to produce its effect wholly by the combination of instruments, independently of any connection with the voice. the band of the Italian Opera, and those of our musical theatres, such as they were in those days, are not to be taken into account; for their capabilities and their employment were limited to the slight overtures and meagre accompaniments of the Italian and English Operas, then in vogue, German opera being yet a stranger to our theatres. The orchestra of the Ancient Concerts was fine and powerful; but the plan of those concerts excluded the orchestral works of the modern school. There only remained the orchestras (anything but select) got up at Drury Lane and Covent Garden theatres for what were called the *Lent Oratorios*, which have long since been abolished. It was at this period of orchestral destitution, as we may call it, that the Philharmonic Society was established." So far so good; but Mr. Hogarth should have told us something more of the *founders* of this excellent society. The Philharmonic Concerts were projected in 1812, at a meeting held at the house of Mr. Dance, in Manchester Street, at which only that gentleman, Mr. J. B. Cramer, and Signor Corri, were present. The first concert was given on the 8th of March, 1813; and they have been continued up to the present time with increasing reputation.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 7. SATURDAY, AUGUST 29, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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The Choir and Musical Record

THE PHILOSOPHY OF HEARING.

What is a sound? Is it a substance having a material existence, or a state of motion into which a body is thrown, or a mental phenomenon existing only within ourselves? It may appear strange to some that such a question should be asked; but we believe that a little close attention will show how vague and indefinite are the general notions on this point. We see a musician beating a drum, and we say we hear the sound of that drum; but the link by which the action and the perception are connected is generally lost sight of. Let us put the question whether the sound be in the drum, or in the ear, or in the mind, and the variety of answers likely to be given to that question will test the accuracy of the common notions on this subject. It may not, therefore, be uninteresting to enter into a few explanations respecting the phenomena of hearing.

First, then, for the production of sound. It has been satisfactorily proved, by numerous and varied experiments, that all bodies which produce sound are, at the moment, in a vibratory state, and that sound cannot be produced except by such vibrations. Now, vibrations cannot be produced without the existence of elasticity in a body, and we thus arrive at elasticity as one of the causes of sound. Let us take the instances of a drum, a triangle, a harp, and a flute, and see how these vibrations are excited. In the drum we see a hollow cylinder with a piece of parchment stretched over the open end, and the tension of the parchment is so great that any attempt to bend or press it is instantly followed by a powerful reaction. When a blow is struck on the stretched drum-head with the stick, the parchment is momentarily bent into a concave form; and the tension by which it is instantly urged to its former position is so great, that the parchment is carried beyond its original position, and becomes convex on the upper surface. This again is an unnatural state, and the parchment recedes, and becomes a second time concave. Without any repetition of the blow, the parchment will make these oscillating vibrations several hundred, or perhaps thousand, times before it assumes a state of rest.

In the case of the harp-string, we have a stretched cord, whose tension is such as to make it almost rigorously straight; and any attempt to draw the string out of the straight line is followed by an immediate recoil. But as in the instance of the drum-parchment, or of a pendulum, the string does not come to a stand when it has reached its original position; the impulse which it has acquired for the recoil carries it to nearly as great a distance on the other side of the original position, and the subsequent vibrations are nothing more than efforts on the part of the string to regain its original state.

In the case of a wind instrument, such as a flute, we have a tube filled with air in a quiescent state; but, by applying the mouth at some aperture at or near the end of the tube, and blowing forcibly into it, we disturb the repose of the air in the flute. There is, however, such a tendency to reaction and compensation, in this as in most other natural phenomena, that the disturbed air seeks to regain its original state, and in so doing generates those oscillatory movements before alluded to. One blast at the mouth of the instrument is sufficient to engender many thousands of these oscillatory movements before the air in the tube regains its quiescent state.

In the case of a triangle, we have a modified variety of the drum-head vibrations. A piece of steel, possessing considerable elasticity, is bent into a triangular form; and when one side of this triangle is struck, it is turned momentarily out of its straight form, and slightly, though imperceptibly, curved. The recoil, by which the metal is urged to resume its original state, gives to it a momentum productive of a rapid series of oscillatory movements.

Now, if we consider all the varieties of sound-producing bodies, we shall find that they are susceptible of vibrations in one or other of the ways above enumerated. The violin, the viola, the violoncello, the double-bass, the guitar, the monochord, or "hurdy-gurdy," the lute, the pianoforte—however differently they may be played—all yield sounds by virtue of the oscillations to which they are subjected when struck or disturbed; and the same may be said of the humming or buzzing noise produced by the bow in the process of "bowing," in the cotton and the hat manufactures. The horn, the trumpet, the clarionet, the flageolet, the organ, the syrinx, or mouth-organ, the barrel of a key, and—most important of all—the human voice, yield sounds principally from the vibration of a column of air, as in the flute; it is true that in some of these instruments there is a small reed or metallic spring, the vibration of which assists in producing the effects; and that in the voice there is other mechanism of a complicated kind; but in all of them the vibration of a column of air is the chief cause of sound. The cymbal, the tambourine, the Chinese gong, yield their sounds in the same manner as the drum; and it is in the same class that we may place all the innumerable sounds resulting from hammering, filing, sawing, and analogous operations in common life; for every tooth of a saw or a file inflicts a distinct blow on the substance on which it is employed, and by that blow sets the substance more or less in a vibratory state. Lastly, every sound resulting from the vibration of a rigid rod or bar may be classed with that of the triangle. When a boy draws his hoop-stick across a range of iron railings; when he plays on the jew's-harp; when he places the head of a pin between his teeth, and strikes sideways on the point; or when the springs of a musical snuff-box are set in action by the pins on the barrel; the various resulting sounds are all produced on the same principle as those of the triangle; the difference being, that in some cases the rod is fixed at one end and free to vibrate at the other; while in other instances the two ends are fixed, but the middle is free to vibrate.

Sound, then, results from the vibrations of the sonorous body, produced by various disturbing causes; and the next enquiry is, how do we become cognizant of these effects? If a drum be vibrating at a hundred yards distance from us, by what evidence do we know that such is the case? The *atmosphere* is in most cases the connecting medium, and conveys to us intelligence of the disturbance which the stretched parchment is undergoing. It is a common experiment in lecture rooms to exhaust the air from a glass receiver, by means of an air-pump, and then to ring a little bell in the vacuum thus produced; the effect is such, that though the clapper of the bell is seen to be in violent motion, the sound produced is so feeble as to be utterly inaudidle except when the ear is close to the vessel. The vibrations, in this instance, are produced as fully and effectually as if the vessel were full of air; but the ear scarcely receives the effect of those vibrations, because of the vacuum in the glass.

The manner in which the air is affected may perhaps conveniently be explained by referring, as before, to the action of a drum. Under all the ordinary circumstances of common life, the objects around us are enveloped in the atmosphere, or to a greater or less degree exposed to its action. When the head of a drum is struck, and we reason on the resulting vibration, we must not forget that the air

is in contact with it. The parchment assumes a concave form, and the layer of particles of air adjacent thereto follows it in its movement; the second layer (if such a term may be employed) follows the movement of the first; the third of the second; and so on until the original disturbance is propagated to a considerable distance. The rapidity with which this propagation takes place is astonishing, and might appear almost incredible to a person new to the subject. Any disturbance of this kind, to which the air in contact with a vibrating body is exposed, is propagated to a distance of more than eleven hundred feet in one second of time; so that if a drum-head be struck, and thereby set into vibration, the air at a distance of eleven hundred feet from it will be agitated in the following second. If cannon were fired in St. James's Park, the atmosphere at Hampstead would be set into a vibratory state in about a quarter of a minute afterwards; that is, the particles of air immediately surrounding the cannon are disturbed by the explosion, and this disturbance spreads from particle to particle with such rapidity that in about a quarter of a minute it would reach Hampstead, or any place equally distant.

But the particles of air do not continue to move *onwards;* they oscillate to and fro. When the parchment of the drum recoils, the particles of air in contact with it recoil likewise; and this recoil is communicated from particle to particle as fast as the original disturbance had been, but of course somewhat later in point of time. So likewise in the subsequent vibrations of the parchment: the layer of particles of air adjacent to the parchment follows the movements to which the latter is subjected, and vibrates to and fro with great rapidity; the adjoining particles are in their turn affected in a similar manner; and thus layer after layer—or, if it tends to simplify the conception—particle after particle, is thrown into vibratory states.

The atmosphere is not the only conductor of sound; though for practical purposes it is incomparably the most important. Solids and liquids are also conductors, and in many cases more energetic than air. If we place the ear close to a piece of timber, and a person scratch the other end of the timber with a pin, the sound will be distinctly conveyed through the wood. If we place the ear near a long brick wall, and the wall be struck at some distant part, two sounds will be heard, the first resulting from the conduction of the blow or disturbance through the solid wall, and the other through the air; showing that the impulse travels more rapidly through the former than through the latter. A bell rung under water, though inaudible in the open air, may be heard by a person whose head is under the water at a considerable distance from it. The ticking of a clock, hanging on a wall in the upper room of a house, may be heard in a lower room by applying the ear close to the wall, when it could not be perceived in the middle of the room. These and many similar instances furnish proof that the vibrations to which the production of sound is attributed may be conveyed through solid and liquid as well as aerial bodies.

When we state that the vibrations producing sound are propagated from particle to particle with a velocity of more than eleven hundred feet in a second, we allude to the atmosphere only, and not to other media. Experiments have been made to ascertain the relative velocity of the conduction in different substances; and the results show that the velocity is in some cases greater and in others less than in common air. But into these extensions of the subject it is not necessary for us here to go. Suffice it to say, that the production of audible vibrations, or sound, results from a mechanical disturbance among the particles of an elastic body; and from the conduction of that disturbance, through the atmosphere, to the air immediately surrounding the ear. —*Sharpe's Magazine.*

The Praise of Musicke.

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With an Introductory Notice by EDW. F. RIMBAULT, LL.D., &c.

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

(Continued from page 64.)

CHAPTER VI.—THE VSE OF MVSICKE GENERALLIE IN THE COVRSE OF OVR LIFE.

PHILOSOPHY and experience have taught us that the goodness of everything good stands upon the use. If the mysteries and secrets of Nature touching plants, springs, metals, stones, and the like, had lain always smothered and suppressed within her bosom, doubtless we had wanted much of her blessings, and she as much of our commendation. How vile a thing were gold amongst us, if for lack of better use we used it, as we read of the Scythians, to manacle and shackle our prisoners. Scarlet is no colour to him that sees it not; an emerald not precious to him that knows it not. But Musick, God be thanked, is no night-bird. She hath flown through the whole world in the open face and sight of all men. And the sun hath not had a larger theatre wherein to display his beams, than Musick to lay open her sweetness. Look into all ages, she hath grown up with them. Look into all places, she hath enfranchised herself within them. Look into all estates, she hath no sooner come but welcome unto them.

Antiquity, which now-a-days every green head will needs send to school and make subject to the everlasting pregnancy of his young wit, derives her even from Saturn's time, when the world was scarce shelled:—

"Tum cum virguncula Juno
Et privatus adhuc Idæis Jupiter antris." JUVENAL.

Then did the priests of Cybele sing an happy lullaby for him, whose crying, if they had not drowned of purpose with their singing and tavering, his merciless father Saturn had devoured him.

But what need of these broken staves? Nature, which indeed was when nothing else was, can bear the best record in these cases; and what evidence gives she? "When I made the firmament, I established it by concent, when I made the elements, I qualified them with proportions. When I made man, I gave him a soul either harmony itself, or, at least, harmonical. Nay, besides this, 'non est harmonice compositus qui Musica non delectatur.' If I made any one which cannot brook or fancy Musick, surely I erred and made a monster." For how is it credible, if beasts have been snared, birds allured, fishes baited, serpents charmed, yea, and rent in sunder with Musick, that her strength should become weakness in the wisest and most reasonable creature, without an infallible prejudice of a most untoward nature? If there be any such flint-like and senseless man, let us leave him, as a desperate patient irrecoverable, to the course of his own hateful constellation: which, if it had not vowed to make an experiment, and make one in all degrees worse than Timon of Athens, a man ever wholly resolved and done into spitefulness, how could it possibly have harboured within his breast such an unnatural loathing towards so excellent a science? I speak this but in jealousy: for I never heard of any, though seated and planted in the very heart of Barbary, which ever did abhor it, or was not sometimes greedy to embrace it; but rather because it is *gladius delphicus* having an edge on all sides: for it is made meat and drink to melancholy, a great bane to choler, a full tide to grief, a fire to pleasure, a right hand to prodigality, a main sea to drunkenness, and, finally, a first friend to all manner of affections. So, then, if good dispositions love her for her own sake, the bad for their passions' sake,—as whereby they back and strengthen themselves in their ungraciouness,—I hope I may safely conclude an universality touching her use and service.

In this discourse plenty would have overwhelmed me, had not a former notice of her sauvity and effects forestalled this place. For to omit the court with her concerts, corporations

ith their waits, and other places, both of greater countenance id frequency, wherein Musick may seem by more authority to aim acquaintance; or to look but with half an eye into the ountry wherein toiling and, as they call it, good husbandry ould exclude all pleasurable recreation, how heartily doth the or swain both please himself and flatter his beast with whistlings id singings? Alas! what pleasure could they take at the hip and plough-tail, in so often and incessant labours, such tter weather-beatings, and sometimes benumbed with cold, herwhiles melted with heat, evermore panting and scarcely awing breath under their burthenous travails, unless they ieted and even brought a sleep from their painfulness, with is their homely, yet comfortable and pleasing, exercise. That the woman in Plutarch sang "Mole, pistrinum, mole, nam et ittachus molit rex magnæ Mytilinæ"—"Grind, mill, grind, r even Pattachus, great King of Mytelene"—(otherwise, were not for his grinders his stomach would take but poor toil), so ose with a light heart make their plough go lighter, and, while ey use the solace of their natural instruments, both quicken emselves and encourage forward their over-laboured horses.

What shall I speak of that petty and counterfeit Musick hich carters make with their whips, hemp-knockers with their etles, spinners with their wheels, barbers with their scissors, iths with their hammers? When we think the master-smith ith his treble hammer sings descant, whilest the greater buzz on the plain song: who doth not straightway imagine upon usick when he hears his maids either at the wool-hurdle or e milking-pail? Good Heaven! what distinct intention and mission is there of their strokes? what orderly dividing of eir strains? what artificial pitching of their stops? If then, e bare imitation of Musick, in comparison of the other, being imb and lifeless, be notwithstanding so available as to cherish erdulled spirits, and even by stealth to carry away the labourmest drudgeries, what malicious and sworn frowardness is it gainst Nature, sense, and reason, by a commission only of *sic lumus, sic jubemus*, to discourse on that which is the principal id by all reason of the greater force? Wherein, because perience doth present examples (for what need I allege arrhasias and Nicias, two notable painters, by their own conssion strengthened hereby, and even steeled in their infinite bours?), I will reduce all to one monument of antiquity, not ivate to any one, either person, household, colony, or town, it generally put in use by a whole nation. The ancients Crete (a realm renowned sometimes for no fewer than 100 autiful cities), as they were religious in their laws, being the ry sinews and joints of every well governed commonwealth, they were as careful to plant them in their children's heads. it these laws being matters of state and government, and erefore too hard meat for such young stomachs to digest, and eper lessons than to match their shallow capacities, they used usick more as a schoolmaster, by fair means and gentle allureents, to mitigate the difficulty of their tasks; which, if it be unprofitable as it is made now-a-days, why was it accepted in famous and populous a country? why borne out and maintained so grave authority? why admitted to things of so great portance? wherein standeth the life and soul of all kingdoms. hy instilled to youth for pliableness of nature easily corrupted, id for their hope the best seed of the next harvest?

But henceforward, because these sullen stoics do measure not eir good liking of good arts by such hard and niggardly antlings, I will learn to be more liberal to myself and presume on that foregranted, which, as I know not so I care not whether er they will grant it or no. Musick is not at their stinting. er charter (how large let all the world judge) was granted by ature, confirmed by prescription of time out of mind, and tablished by the use of all places, persons, and conditions. or better assurance whereof I will descend more particularly her use, and speak of it partly as it is civil in time of peace id quietness, partly as warlike in times of commotion.

(*To be continued.*)

A recently deceased citizen of Bristol, who was an almost nstant attendant at the Cathedral, has left the chorister boys nall legacies of 10*l.*, and 5*l.*, each. We shall be glad to hear of any more fellow citizens following the Bristolian's good example.

CHORAL FESTIVALS, &c.

KIDDERMINSTER AND BROMSGROVE CHURCH CHORAL ASSOCIATION.

The gathering of the choirs of the district took place in Bromsgrove parish church on the 20th inst. The object of the association is to stimulate the improvement of the singing in the parish churches of the district, and Thursday's proceedings amply manifested that this most desirable work has been effectively done.

That the association is increasing in popularity and usefulness is shown by the fact, that whereas at the first gathering Kidderminster parish church was able to afford ample accommodation for all the choirs in union, so many have since joined—there being at the present time about fifty choirs in the association—that two centres have become necessary. To the warm interest manifested by the vicar, as president of the district, and to the exertions of the secretary, the Hon. and Rev. J. W. Leigh, by whom the proceedings were arranged and carried out, the success of the festival is mainly due. We must also add, that the general excellence with which the services were rendered bore witness to the care with which the choirs had been trained in their respective parishes, and to the efforts of the energetic organizing master, Mr. Hardcastle. The number of choirs taking part in the services was 18, numbering 280 choristers, of whom 130 wore surplices; the number of surpliced clergy was 42, making a total of 322 clergy and choristers.

The following is a list of the choirs present, with their attendant clergy:—Surpliced—Bromsgrove, 24, Rev. G. W. Murray (vicar), the Hon. and Rev. J. W. Leigh, Rev. R. F. Mumford; Bromsgrove Grammar School, 24, Rev. Dr. Collis, Rev. S. S. Keddle, Rev. A. P. Perfect; Kidderminster, 18, Rev. J. H. Sharpe, Rev. E. W. Isaac; Balsall Heath, 20, Rev. W. B. Benison, Rev. J. Leverett; Alvechurch, 15, Rev. L. Brown, Rev. H. Houghton; Northfield, 15, Rev. H. Clarke, Rev. J. F. Bigg; Moseley, 8, Rev. J. R. Davison; Stoke Prior, 13, Rev. H. Aldham. Unsurpliced choirs—Tardebigge, 24, Rev. C. A. Dickins; Salwarpe, 26, Rev. W. W. Douglas; Hanbury, 19, Hon. and Rev. H. Douglas, Rev. P. Douglas, Rev. W. D. Attwood; Catshill, 14, Rev. T. Housman; Hampton Lovett, 12, Rev. J. Amphlett; King's Norton, 18, Rev. J. M. L. Aston; Cofton Hackett, 11, Rev. A. Drury; Selly Oak, 11, Rev. T. Price; Upton Warren, 10, Rev. G. H. Biggs; Dodford, 8. The other clergy taking part in the proceedings were the preachers of the day, the Ven. Archdeacon Sandford, the Rev. A. Blomfield; Rev. W. Rayson (Minor Canon of Worcester), Rev. Gregory Smith (Tedstone Delamere), Rev. — Ducane (Wells), Rev. C. H. Jenner (Stafford), Rev. H. A. Woodgate (Belbroughton), Rev. E. Anderson (Frankley), Rev. H. Robeson (Wilton), Rev. H. Lacon (Headless Cross), Rev. J. P. Nelson (Belbroughton), Rev. H. Bourne (Broom), Rev. H. W. Johnston (Chaddesley Corbett), &c.

The choristers mustered at a quarter before eleven. The unsurpliced choirs, each preceded by a banner, went first in procession to the church; and having taken their places, were followed by the surpliced.

The service was intoned by the Rev. W. Rayson, minor canon of Worcester Cathedral, and was admirably sustained throughout by both priest and choristers: the Amens being given with great precision. The first lesson was read by the Rev. R. F. Mumford; the second by the Hon. and Rev. J. W. Leigh. The versicles and responses (Tallis, with organ accompaniment) were vigorously and efficiently rendered. The Venite was chanted to the Grand Chant; the Psalms for the day to Handel's Athaliah Chant; the Te Deum to Lawes; the Jubilate to Jones. The execution of all was well sustained. The hymn beginning

"Brief life is here our portion"

was admirably given in place of the anthem. In the Communion Service the vicar took the leading part; the Epistle was read by the Rev. Alfred Blomfield, and the Gospel by the Rev. Dr. Collis; the introit was Gibbon's Sanctus, and the Kyrie was adapted from Tallis. The hymn before the sermon—

"Three in One, and One in Three"

—was sung with thrilling effect. Here, as well as throughout

the whole of the musical parts of the service, Mr. Tirbutt, by his taste and judgment, displayed the qualifications of a most efficient organist.

The sermon was preached by the Ven. Archdeacon Sandford, B.D., from Psalm lxxi. 22, 23; and a collection was made at the close, amounting to £21 4s.

At the conclusion of the service the choirs went in procession to the Golden Cross Hotel, where a cold collation, to which about 450 sat down, was most tastefully set out. The company present, in addition to the clergy and choristers, included the Lord-Lieutenant (Lord Lyttleton), and many of the influential friends of the association residing in the town and neighbourhood.

Evensong commenced at half-past four o'clock. The first part of the service was taken by the Rev. W. Rayson, who had officiated in the morning, and the afterpart by the Rev. — Ducane, of Wells Cathedral. The responses and Amens were scarcely as effectively rendered as in the morning. The Psalm for the day, the 104th, was chanted to Purcell's music, the Decani and Cantores taking up their parts with precision. The Anthem by Weldon, "O Praise the Lord," was well given, and the Old Hundredth Psalm was sung before the sermon by the choirs and general congregation. The sermon was by the Rev. A. Blomfield, M.A., incumbent of St. Philip's, Stepney, who took for his text Psalm clv. 4. Sacred poetry and sacred music were adduced by the preacher in confirmation of the truth contained in the text. Sacred music especially had been chosen by the Holy Spirit to hand down the religion of Christ from age to age; many of the strains used in our choral services were heritages of the sacred melodies of the earliest ages of the Church, and the use of choirs and "seemly white garments" dated as far back as the dedication of Solomon's Temple. The preacher forcibly showed that the beautiful service in which those present had taken a part was not an innovation but a restoration—not a novelty, but a return to Christian order. The collection at the close amounted to £17, making a total of £39 0s. 6d. at the two services.

We heartily congratulate all engaged on the success of the day's proceedings, and trust that the concord of sweet sounds, employed to the loftiest and holiest purpose, will live long in the remembrance of those who attended, and that our noble parish church may open wide her doors for many similar gatherings.—*Bromsgrove and Droitwich Weekly Messenger.*

OLD WINDSOR.—The first stone of a new aisle to this church was laid on Tuesday the 11th instant, by Lady Mary Hood. On this occasion, the clergy, the choir of St. George's, the churchwarden, and the committee, proceeded from the vicarage to the church, chanting the 132d Psalm to Tallis. The service was said by the the vicar, the Rev. J. St. John Blunt; the anthem being Weldon's "O praise God," and the hymns, "Christ is made the sure foundation," and "Jerusalem, the golden."

CHEADLE.—The village church of All Saints, Cheadle, was consecrated by the Bishop of Chester, on Wednesday, the 12th instant. The clergy and choristers walked in procession from the schoolroom to the church singing a processional psalm. The services were semi-choral, and the hymns from various sources.

BARTHOMLEY.—A meeting of parochial choirs was held in this village, on Thursday the 6th instant. Evensong, at 2.30 p.m., was said by the Rev. H. Matthews, M.A., curate, and honorary musical secretary of the Association. The Lessons were read by the Rev. H. I. Blackburne, rector of Warmingham, and the sermon was preached by the vicar of Ashbourne, the Rev. J. R. Errington. The chants for the Psalms and *Magnificat* were Anglican, and for the *Nunc Dimittis* a Gregorian was used. The anthem was "O praise God in His holiness," John Weldon. The funds collected were devoted to the improvement of the organ. The Rector, the Rev. Edward Duncombe, kindly provided a cold collation for the clergy, the choirs, and their friends, after the service, in the Rectory grounds.

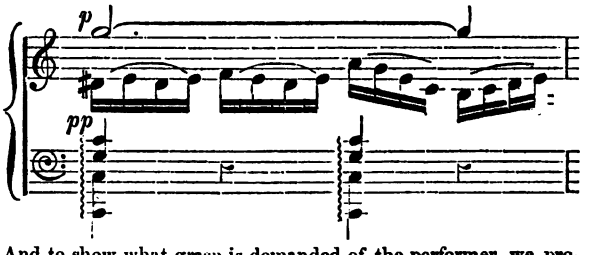
ALDBOROUGH.—The organ in the fine old church of this town having been entirely reconstructed and considerably enlarged by Mr. Walker, was reopened on Tuesday last, the 18th inst., by Mr. E. J. Hopkins, organist of the Temple Church, on which occasion a full musical service was given, strengthened by the assistance of Mr. Young, of the Temple Church; Mr. Fielding, of the Chapel Royal, &c.; Mr. Montem Smith, of Westminster Abbey, &c.; Mr. Henry Buckland, of St. Paul's Cathedral; Mr. J. L. Hatton, Mr. Lewis Thomas, of the Chapel Royal and the Temple; and two Choristers from the Temple Church. The music selected for the occasion was as follows:—Chant for the Venite, Narous in G, for the Psalms, Mornington in D; Te Deum and Jubilate, Boyce in A; first anthem, "I have surely built thee an house," Boyce; Sanctus, Arnold in A; Kyrie, Mendelssohn; Hymn before sermon, to an adaptation from Beethoven; anthem after sermon, "In Jewry is God known," Whitfield. The prayers were read by the Rev. Mr. Dowler, and the sermon, an excellent one, was preached by the Rev. John Richardson, M.A., Incumbent of St. Mary's, Bury St. Edmund's. The collection made after the sermon in aid of the organ fund amounted to rather short of £30.

REVIEWS.

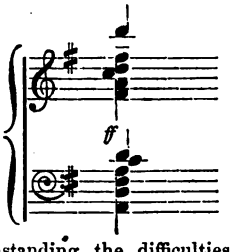
*** By an accident, two or three pieces of music sent for review have been lost. We shall be glad to receive fresh copies from those who find that their works have not been noticed.

A Lobegesang March. Composed for the Marriage of H.R.H. the Prince of Wales, by JOSEPH SUMMERS. 5s. COCKS & Co.

THERE is one very great fault in this march; it is far too full of notes. Some of the chords are stupendous, yet without any indication that they are to be played in arpeggio. To give full expression to the apparent design of the composer, the player must be able to strike 10ths with both hands, filling up at the same time the other notes of the chord. As a specimen of the distribution of the parts we give one bar from page 8:—



And to show what grasp is demanded of the performer, we produce the following chord from page 11:—



And yet notwithstanding the difficulties thus unmeaningly introduced, the march has some real music in it, and might make a useful study.

Harvest Song. By BENJAMIN CONGREVE. NOVELLO & Co. 1½d.

COUNTRY choirs will be glad to have this among their collections. The melody is natural and easy, and the other parts progress smoothly, and within moderate limits.

The Oxford Magazine. June and July. RIVINGTONS.

THE musical contributions in these two numbers are not of much value. They consist of a hymn-tune, called S. Helena,

with much too abrupt modulations and very un-ecclesiastical skips in the melody; and two double chants, one by Rev. W. H. Bliss, which is very fair, and the other by R. L. Binfield, which does not please us so much.

The Canticles Pointed. Ticehurst, Sussex: G. F. BALCOMBE.

THIS we can by no means recommend. Such words as "father," "maker," "also," "ever," and the last two syllables in "salvation," "everlasting," &c., and even trisyllabic words, as "seraphic," "apostles," are sung to the last note. This destroys the musical rhythm of the chant, which ought always to end with one long note. Then again, why should we have the natural easy pointing in

"In his hands are all the corners | of . the | earth | "

and immediately afterwards the awkward and unnatural

"To-day if ye will hear His voice | Harden not | your-hearts : ? "

The editor seems to be halting between two systems. Unless it be for merely local purposes, we should say the book was uncalled for.

The Canticles Pointed. By Rev. H. W. SARGENT, RIVINGTONS.

ANOTHER eclectic production. Mr. Sargent seems unable to choose between two styles of pointing; and as to Gregorians and modern chants, he seems as if he could be happy with either, or with both. Sometimes such words as "saviour" are given to the last note, and sometimes not; while among the chants are some Gregorian, some nondescripts called Parisian tones, and the old Grand Chant.

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record.*)

SIR,—In Spencer's "Concise explanation of the Church Modes," p. 25, I find the following remarks. "Whoever will acquire a knowledge of the harmonies generated by the church gamuts will find a splendid field opened for him to exercise his genius in; and no branch of the science can be perfected without this knowledge, nor so amply reward the student for the labour and pains he may bestow upon it." I have myself often thought that the Gregorian tones suffer materially from being accompanied by Anglican harmonies, either vocal or instrumental; but, with the exception of a few examples in Spencer's work, I have never seen them otherwise arranged. 1stly, then, do you know of any arrangement of them such as Spencer intimates? 2ndly, Could you assist me to any collection of old psalm tunes written in the ancient modes? And thirdly, if you answer my former queries in the negative, can you recommend me any grammar of the modes, in which the question of their appropriate harmonies is discussed, or point out to me a course of study by which I might reach the result at which I wish to arrive, viz., a correct knowledge of the appropriate harmonies to the Gregorian tones?

I am, Sir, yours respectfully, CANTOR.

Birmingham, August 18, 1863.

[Spencer seems to us to have exhausted the subject.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record*)

Manchester, August 17, 1863.

SIR,—As I presume you intended the chant by Caley to be *correctly* given from my copy, in your reproduction of last week, I must request you to amend the same in no less than *eight* places; including a false note (D for C sharp) in the bass, thus rendering the harmony most offensive and unbearable. I feel myself justified in requesting that this letter may appear in your next publication, and remain yours respectfully,

144, *Oxford Street.* R. ANDREWS.

[We beg to apologise for the *one* error in the *music* of Caley's Chant, an error which would not deceive any of our readers, we hope. As to the other seven, the *slurs* omitted are quite unnecessary to the correct appreciation of the style of music; in fact if we had printed *all* Mr. Andrews' slurs, we might have been blamed for using one superfluous one. The correction of D natural into C sharp (the third note of the second bar in the last strain of the chant) would be obvious to every one.—ED. C. M. R.]

DIVINE SERVICE IN LONDON CHURCHES.

(To the Editor of the *Choir and Musical Record.*)

SIR,—On getting my copy of *The Choir*, on Saturday last, I turned first to the correspondence, which to me—who am not personally acquainted with the ancient gentleman with whom the learned author of "The Praise of Musicke" is so intimate, and who have never sent any music for review (being more turned of *notes* than *queries*)—is often the most interesting part of your valuable little paper. On so doing I was much struck with the truth of your correspondent, "Enquirer's," observations, which, I fear, will apply to many a London church besides the one he refers to, wherever that may be; and it occurred to me that a few remarks on the mode of conducting the services at the various churches in and around London, might be interesting, and in the end useful, as attention would have to be called in many places, I fear, to a state of things which is a disgrace to our National Church.

Acting upon this idea I have jotted down a few of the impressions produced by a visit to ST. CLEMENT'S, BARNSBURY, which may be followed by others, if suitable for your columns, and if the weather on Sundays be favorable.

ST. CLEMENT'S, Arundel Square, is rather a small, but very neat church; being constructed of iron, it is probably only looked upon as a temporary building, and therefore any remarks upon its architectural features would be out of place. If, however, the reverend the officiating minister thinks, as it appeared to me he did, that this latter circumstance detracts from the dignity of the sacred edifice, and that an increased pomposity of tone and manner is necessary in *declaiming* the prayers, &c., to keep the said dignity to its proper level, I may be allowed to inform him that such an idea is an erroneous one. Of the music I must speak in mingled terms. It was more congregational and hearty than usual in London, and the organ, (probably for want of power, being but small), though not played with the best of taste, did not altogether overpower the singers. These were *fashionably* situated at the west end of the church, in front of the organ, and made a very creditable attempt, considering their want of practice, to make the congregation in love with Jackson's time-honored *Te Deum;* I say want of practice, because "Jackson" is not so difficult that it need sound as if the organist had one score and the choir another, which it certainly did in more than one place on this occasion. The organist must be mentioned with commendation as a "one thing at a time" man, who confines his singers' attention to the *Te Deum* until they have mastered it; when that is the case no doubt they will be allowed to proceed to the *Jubilate*; at present, a plain double chant is preferred. And here, unhappily, as in so many cases, the music may be almost said to begin and end; no chanting of the psalms, no full-toned Amen, not even the *Kyrie* in the Communion service, broke the weary monotony. Why cannot people understand that a unisonous response is more reverent than the confused rumbling which now-a-days takes the place of the sonorous voice of the deposed parish clerk? The hymns, from the "Islington collection," were neither better nor worse than usual, and as usual, for want of a few bars of interlude between each verse, we had a long ramble about the key-board, while the singers were recovering their breath for the *last* one. A very earnest and impressive discourse followed, on behalf of the North London Dispensary, but judging from the appearance of the plates at the door, the *responses* were not more satisfactory than in the earlier portions of the service. I wonder would the result have been any more encouraging if it had been remembered that the Prayer Book gives directions with regard to almsgiving, and if those directions had been followed!

I remain, Sir, yours respectfully,

London, August 25, 1863. Q. Q.

Y. Z.—Do not be discouraged. Bad reading sometimes produces flat singing. It is often more trouble to teach rustic

choirs reading than singing. Take care of the aspirate. We heard, the other day, a rustic treble distinguish himself by singing the following quite out of tune:—"The noble harmy of martyrs; The oly Church throughout hall the world"—an insult to GOD and man. Next to the clergyman, it is surely necessary that the choir should be able to read.

L. M.—We cannot be responsible for the opinions advanced by correspondents.

A. R.—We belong to no "school" or "party." *The cause* is our motto. We aim at encouraging the study of sound music.

B. M.—Write to us. You will have a hearing.

X.—Place the boys in the chancel. Do not pack them together too closely. Leave room for "the wind chest." Make the little fellows stand straight, with their heads up.

SOLD.—You are not singular in your disappointment. As many as nine persons in one town have been unable to get *The Choir* from their bookseller in time. We hope that this state of things will not last. We are never late ourselves. The fault *must* be with others. On Friday, at two o'clock, our journal may always be had at the office.

ZETA.—Copies of Number 1, reprinted, are now ready.

BARS.—Do not laugh at the foolish. We know of no remedy.

D. D.—Your voice is weak. Do you intone the prayers or preach them? The use of the daily service is said to strengthen the voice of clergymen. Certainly we know that a daily *practice* strengthens the voice for singing.

A. R.—Gregorian Chants should not be barred as Anglicans.

TENOR.—We shall be glad to receive your paper on bell-ringing. "Rules for the Belfry" will also be acceptable.

ORDO.—Cœli lex prima est ordo. Enter church two and two. The choir first, then the clergy.

CHURCHWARDEN.—The surpliced choir should communicate together before the rest of the congregation.

CHOIRMASTER.—A good form of prayer before practising, is—

V. O LORD, open Thou our lips.

R. And our mouth shall show forth Thy praise.

—which may be regarded as a prayer that GOD's name may be hallowed, even when it is often used in practising singing.

E. J. C.—Be good enough to send us the song again.

W. A. B.—We do not publish, only criticise new music. Your LORD's Prayer is very crude and uninteresting, at the same time it is comparatively free from positive errors. In the words, "And lead us not into temptation," there is a false resolution of an inversion of the diminished seventh. You must study good anthem writers if you would write a good anthem; say "Croft and Blow" for the present.

REV. J. L.—Thanks. Be assured the fault is not with our publisher.

W. G., BOSTON, informs us that the Boston Church Organ "now stands in a recess, built especially at the restoration of the church ten years since, on the north side of the chancel. It formerly stood in a gallery between the chancel and the nave, and consequently was very unsightly." A most decided improvement, certainly. Thanks for your kind offices.

T. M. BENNETT.—It is impossible to speak with certainty from the fragments sent, but the marks probably refer to the third and fourth *strings* respectively.

Communications received from P. P.; Self-Taught; "Little-john."

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

15. What is chief organ of the voice? Can you describe the machinery?—The larynx is the principal organ of voice. It is an orifice at the upper part of the trachea or windpipe, which consists of five annular cartilages placed over one another, and united by elastic ligaments, which enable it to dilate or contract. The position of the larynx is just behind the tongue, and leading to the lungs. The rema or glottis of the larynx is an opening at the bottom of the tongue, and its epiglottis is a small cartilage shaped like a tongue, and used as a valve to prevent any food from falling into the larynx.

16. How many different sounds does the human voice contain?—It is said, about 500; although the opening to produce any note is never more than one tenth of an inch.

17. Should the Minister and Choir stop at the comma after "earth," in the LORD's Prayer?—Certainly: observe the capital letter A, *As it is in heaven.*

18. What is the derivation of the word *bead?—Beten*, to pray.

19. Why is the LORD's Prayer at the commencement of the Communion Office said by the priest alone?—Probably because he stands as a representative of the great High Priest.

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At the Central Criminal Court, on Monday, August 17th, *Charles Morrison*, aged thirty-six, managing clerk to a firm of solicitors in Gray's Inn-square, was found guilty of assaulting three chorister boys of St. Paul's, Walworth. The prisoner appears to have been a regular attendant at the services of the church, and being looked upon as a respectable man, the boys were allowed to visit him at his house. The circumstances eventually transpired, partly by reason of the prisoner inviting a still younger brother of one of the complainants to visit him, and partly of the mental agony which another of them was observed by his friends to be suffering. The churchwardens of St. Paul's, Walworth, on the circumstances being made known to them, immediately felt it their duty to institute proceedings against the prisoner, and he was sentenced by the Recorder to six years' penal servitude.—*Guardian.*

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THE CHOIR AND MUSICAL RECORD.

Vol. I.—No. 8. Saturday, September 5, 1863.

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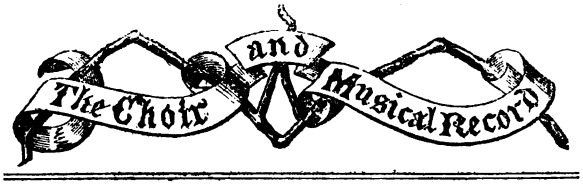

SOME PASSAGES IN THE HISTORY OF A REMARKABLE ORGAN.

I WAS still but a child, a child of sixteen—(it is a German musician who speaks)—when I believed myself master of the art. I was young; and, as my violin yielded a thousand pleasing sounds to the touch of my bow, I thought I had little more to learn. Happy presumption of youth! My violin was dear to me as my life; and I the more willingly gave myself up to this passion for music, that I, in my ignorance, believed that I was every day approaching perfection.

However, I was not the only one infatuated with the same musical ardour in our little German town. Many lads of my own age abandoned themselves to this mania; and we soon formed a band among ourselves. All our neighbours came three or four times a week to my father's house to listen to our concerts; for we gave them more music than they could attend to in one evening. They listened, praised and admired us to our heart's content.

One evening in autumn the air was calm and serene, the sky was clear, time appeared to fly slower than usual, and even our violins seemed to share the balmy sweetness that reigned around; when suddenly a man of most singular appearance entered my father's hall, in which we were all assembled. He wore an old-fashioned pair of purple-velvet trousers, which were almost threadbare; his woollen stockings were cross-barred blue; his shoes, which could scarcely be seen, were ornamented with silver buckles. This fantastic costume was completed by a light green coat, with large glittering brass buttons; above which was an immense black cravat; and above the cravat a most melancholy face, round which hung a profusion of long curly hair. His countenance was particularly grave, but his eyes were sparkling and intelligent. He entered my father's house without being announced; and, observing a vacant place in the corner of the hall, beside my pretty cousin Nanrel, he seated himself; after which he assumed an attentive air, to listen to the concert. But the presence of this stranger struck us all with unutterable and indescribable fear. He was hardly seated beside my pretty Nanrel when we all played out of tune. In vain my father, who was a clever musician, hastened to our assistance; he could do nothing. Then the stranger advanced towards me; and, with rather a stern air, said, "Young man, your ardour leads you too far; you are attached to a bow which is too brilliant for you; it is an instrument which the inexperienced should not touch, lest they burn their fingers." However, the stranger picked up the bow, which had fallen from me in my confusion, and taking the violin from my hands, began to play. Then, indeed, I felt myself more humbled than ever; but I also felt enraptured at the delightful music. Such exquisite, admirable harmony, which seemed to descend from heaven! and oh, what plaintive, melodious notes the violin yielded to the stranger's touch! It was as if an invisible soul, concealed in that echoing wood, was suddenly awakened by a ray from on high. When the stranger had laid down the instrument, we all still appeared to listen to him. My father was the first who took his hand; and, in the most kind and respectful terms, bade him welcome. Nevertheless, he resumed his natural modesty, and blushed for the praises bestowed upon him. At length the crowd took leave, and my father, the stranger and I, were alone.

We knew that there was to be, in our little town, in that very month of September, a meeting of all the great German masters, who wished to form in it a good and useful musical association; and we naturally concluded that the stranger was a new master, who had just arrived to be present at the meeting; and as my father was prejudiced in his favor, he offered him the hospitality of his house, which he gratefully accepted. Behold then our guest; behold him seated at our table, and at our fireside, as if he were my father's brother. Simple, good and wise he certainly was; and whenever the conversation turned on that great and inexhaustible topic, the manufacture of musical instruments, their improvements, their intricacies, and all the ingenious contrivances necessary to attain the desired end, the stranger was almost unable to restrain himself.

Such was the life we led for about a fortnight, lavishing on our esteemed guest all the care and kindness he merited. We paid strict attention to his instructions, and blessed him from our hearts for all his counsels. Often would he say to us, "Young men, love music; it is the food of the soul; it can teach us the end of life; it is the immortality of this world." Thus he used to speak; but if, accidentally, he saw a stranger coming to the house, he would fly into the garden; he liked to be alone, or at least alone with us.

One day, however, it happened that a friend of my father's, named Kurtz, arrived. He was a rich timber-merchant in the environs. To tell the truth, this good man Kurtz was no favorite of mine; he was rich, and generous; knew how to sell his goods at a high price, and to purchase at the very cheapest rate,—in short, he was a man of the world, and quite out of my line, as the son of an artist, and one who liked the society of artists only. At the sight of the timber-merchant, our guest hastened into the garden; but Kurtz had already seen and recognized him, and followed him with his eye.

"Who is this you have staying with you?" said he to my father. "You have a singular guest, upon my word; and, indeed, I should rather know he was at the bottom of the sea than in your house."

"You know him, then," exclaimed my father, with ill-disguised curiosity.

"Yes, I do know him!" said Mr. Kurtz. "He resided a long time in my village; his name is Beze; he is a carpenter, an odd sort of man, who thinks but little of the things of this life. Some time ago, when the organ of our church lost its sound, the committee resolved to get a new one. Your guest, Beze, soon came and offered his services; he undertook to construct the organ alone, at his own expense; he demanded only the materials. His air was that of one who perfectly understood his business; and his offer being, on the whole, very reasonable, it was accepted. He then set to work; made and re-made many things; exerted all the powers of his mind and body, night and day: he neglected his meals, so ardently did he apply himself to his task. At length it was finished. The organ resounded throughout the church. No one had ever heard anything half so beautiful. People came from all parts to admire this masterpiece of art; every person of rank in the neighbourhood hastened to see it, and the villagers were all in anxious expectation. Beze, in the meantime, explained to us the mechanism of his instrument; he entered into the most minute details, and clearly proved all his propositions. Soon, however, the old organist of the parish, who was quite beside himself with joy, rushed from the crowd, impatient to show us what he could do on the beautiful new instrument; but the instrument, alas! refused to sound! Then a thousand bitter sarcasms were showered on the unfortunate artificer; and, with one voice, his organ was condemned. There was a great tumult in the church. Beze, however, was not intimidated by it. He went out, casting an ironical look around, as if he had pro-

duced a masterpiece of art, whose merits we were too ignorant to appreciate. Such, my dear friend, is the illustrious guest whom you have received into your house."

Thus spoke Mr. Kurtz. I know not what more he might have said, for I could not stay any longer to hear my friend spoken of in that manner. I went to seek him in the garden, and found him sitting on the grass, in his usual place, under the shade of an old apple-tree.

When he saw me, he beckoned me towards him. "Look," said he, with a voice of deep emotion, "look at the sun, setting in all its splendour; the least cloud may obscure the brightness of his glory. So it is with the man of genius; the prejudices of an ignoramus may, for awhile, tarnish his fame, but the first breeze dispels the cloud."

I was much struck with these melancholy words, and strove to cheer my friend. "Oh!" said he to me, "I fear nothing; my mind can no longer be distracted by the vulgar. I know very well that it is no easy matter to succeed all at once; and that anticipation is everything in this world. All attempts at perfection are sure to be repulsed by men at first; but I am convinced that, under God, time sets all to rights. That beautiful organ which I built, that great work of my hands, possesses a soul; but a man must be found who can awake that sleeping spirit; it is but the story of Alexander's horse, which no one could mount but Alexander."——And when it grew dark, "Come," said he, "come, my son, let us to our violin."

By degrees, however, our town was enlivened by many strangers. The time for the meeting of the musical association being arrived, masters hastened thither in crowds from all parts of the world, and the inhabitants of the country vied with each other in hospitalities worthy of such great names. Music constitutes the pride and happiness of our beloved Germany! Every celebrated musician who arrived was received as if he were a king; the entrance of each was a triumphal procession, formed by ardent admirers, who eagerly crowded to behold and to applaud them. We hastened to the spot by which these great masters were to pass, that we might see them, and add our voices to the general shout of welcome. We saw all the celebrated professors arrive, one after the other—Grawn, that inexhaustible genius, whose productions were original, because from the heart; Fursch and Hass, his two faithful companions; the young Gassman, whose future glory Germany already anticipated; and then a courier from Gluck, whose involuntary absence from this reunion of the arts was deplored by him in a letter to his pupils, breathing the most ardent wishes for the success of German art.

These great professors had all the simplicity which ever marks true genius; their meetings were held in public, and were open to all. I, timid as I was, could not absent myself; I glided between the tables, and seated myself in an obscure corner, and there, for whole hours, I listened, as, alternately, they spoke of the art to which their lives were devoted, with my eyes fixed on their nobly intellectual countenances. Occasionally, these great men interrupted their conversation, to pass around some old German wine, which made glad their hearts.

One evening, when they were all assembled, and I was at my usual post, listening to them, their conversation happened to turn on the stranger. Each told what he knew of this musician, who so mysteriously endeavoured to escape notice.

"It shall never be said," exclaimed Grawn, "that we did not recognize a man of genius who shrinks from notice. My friends, we will insist on his coming to make one amongst us; he shall take his glass with us, and partake of all our social pleasures."

Then I quietly advanced into the middle of the group. "My masters," said I, meekly, "the man of whom you speak is indeed a true genius; but vain will be your invitation, he will not come."

All repeated in astonishment, "he will not come!" then overwhelmed me with questions, and listened attentively to my answers. I related to them the history of the organ in the neighbouring village; how no person was able to play it; and how unutterably this failure affected my poor friend.

When the masters heard this account, they were seized with intense interest. "My friends," said Grawn, "as tomorrow will be Sunday, let us go early in the morning to examine this organ, which refuses to sound; that will be a strange instrument that will resist the united efforts of so many professors!"

At these words, Hass and Fursch rapturously applauded them. Léléman added, that he would consider on the means of inducing the mysterious workman to meet them in the organ-loft; but the young Gassman exclaimed, with a deep sigh, "My friends, there is one man in the world who could produce sounds from stones. Oh! where art thou, *Emmanuel Bach*, our divine master?"

On retiring, the party renewed their promises of meeting in the organ-loft the next day.

The following morning dawned in full beauty; the sun was rising over the little church that contained the organ, when two pedestrians entered the building by the door of the cemetery. One of these men was in the prime of life; his high forehead denoted deep thoughtfulness, and his large blue eyes shone forth with radiance; his companion was a gay, good-humoured looking man, with a very jovial face.

"Master," said he, "why do you thus stop on your route? the meeting of the great professors will be over before you arrive."

"Let us go in, my child," replied he; "do you not remember that a traveller told us yesterday of a mysterious organ, in this little church, that cannot be played? That traveller called the organ the work of a madman; perhaps heaven has sent me to prove it to be the production of a genius. You offer up your morning prayer; it may be I shall accompany it on this organ; implore a blessing on it, and on all here below."

The master seated himself before the organ; soon the little church was crowded by the pious worshippers, who came to early service. The great masters, faithful to the appointment they had made the previous evening, entered the building, and, as the priest ascended the altar, they knelt in prayer. Suddenly a sound, as if from heaven, made the little church re-echo; the most divine, the most harmonious melody was produced from the hitherto silent organ. Had the worshippers heard an angel they could not have been more amazed. Each of the masters raised his head, anxious to discover which one among them had gone to play the organ, and were confounded at seeing all kneeling in their places. The priest himself was seized with secret fear. Meanwhile the organ, touched by an inspired genius, was alternately grave, sublime, melancholy, impassioned and plaintive; now flute-like; now thunder itself; now praises to God; now terror to man. All listened, admired, and remained prostrate.

In that crowd, one man alone stood erect; it was the stranger. He was near the altar, leaning against a pillar; he looked up at the organ, his now living work, or, rather, he looked up to heaven. At last, then, his great thought was given to the world; at last there was full revelation. He wept not, he prayed not; he believed himself the sport of a dream; he was the happiest of all that happy excited throng. When he saw that all eyes were fixed on him with admiration, he went out of the church with hasty steps, and the service continued.

When service was over, the masters pressed towards the organ, to ascertain who the angel was that had called it into life. The door opened, and with one voice they exclaimed, "Emmanuel Bach! Emmanuel Bach!"

It was indeed Emmanuel Bach. "Good morning, my friends," said he; "you see your brother arrived; but where is the man of genius who has made this organ? where is he, that I may embrace him, or, rather, that I may throw myself at his feet?"

The professors answered, "that he was some invisible being. But come, dear master," said they, "come and breakfast with us at the sign of St. Cecilia."

In the evening Emmanuel Bach and Grawn walked in my father's garden. Eagerly did they seek the stranger. At length they found him under his favorite tree; but, oh heavens! in what a state! My poor friend's head was reclining against the tree; his eyes were still open, vaguely seeking the last rays of the setting sun; his hands were extended on his knees, and his fingers moved, as if about to play the organ; and the palpitation of his heart alone announced that he yet lived.

I flung myself on my knees before my friend; Emmanuel Bach did the same, while Grawn supported his head. We called him; he opened his eyes, and perceiving the strangers, exclaimed, "Ah! you are here, my masters!.... Ah! you are here, Emmanuel Bach!.... You!.... this morning.... Oh! pardon me, if I do not treat you with all due respect; .... it is all over.... this sudden happiness has killed me .... the sound of my beautiful organ was my death-knell—I am dying!"

The two masters placed themselves at each side of the poor mechanic. "Yes," said he, "I can die now, with Grawn at my left, Emmanuel Bach at my right." Then, turning towards me, he extended his hand—"Adieu, my son," said he; "you, my masters, bless me!"

With the last ray of the setting sun, the soul of my friend departed. The sweet twilight cast a silvery shade over that noble countenance! It seemed as if all around were hushed into silence, to listen to the few strains of a simple melody, in which was exhaled the last breath of *the stranger*.—*Sharpe's Magazine.*

BIOGRAPHICAL NOTICE OF ADRIEN OR ADRIAN BATTEN.

By Edward F. Rimbault, LL.D.

This old composer, whose communion office we have concluded in the present number, was a musician of some eminence in the first half of the seventeenth century. He was brought up in the Cathedral of Winchester, under John Holmes, the organist, and in 1614 appointed vicar-choral of Westminster Abbey. In 1624, he removed to St. Paul's Cathedral, where he held the same office in addition to that of organist. Batten's name is well-known in our choirs from his short full anthem, "Deliver us, O Lord." Burney says of him: "He was a good harmonist of the old school, without adding anything to the common stock of ideas in melody or modulation with which the art was furnished long before he was born." This criticism is hardly just. Batten's anthem, "Hear my prayer," for five voices, is, in point of construction and effect, equal to any composition of his time.

The date of Batten's death is uncertain. He was living in 1635, when he made a transcript of some anthem music, to which the following note is appended:—"All these songs of Mr. John Holmes was prickt from his own pricking in the year 1635, by Adrian Batten, one of the vickers of St. Paul's, in London, who some time was his scholar." He is supposed to have died in 1640.

BIOGRAPHICAL NOTICE OF THOMAS CAUSTON OR CAUSTUN.

By Edward F. Rimbault, LL.D.

The little anthem, printed in the present number, is the composition of a writer whose name has not been chronicled among the "worthies" of the old school of church writing. He was a gentleman of the Chapel Royal before the time of Farrant, and a large contributor to the music of the period in which he flourished. His works may be found in John Day's *Certain Notes set forth in four and three parts to be sung at the Morning, Communion, and Evening Prayer*, 1560; in John Day's *Whole Psalmes in four parts*, 1563; and in a MS. set of part-books, which belonged to the Chapel of Edward VI.—a rare treasure now in the possession of the writer of this notice. The Rev. Dr. Jebb has reprinted a Communion Service of Causton's from Day's Service Book, before mentioned, remarking that "it has more expression and energy in its character than is usual in the earlier compositions. On the whole, it is a very noble service, and well deserves revival. In the *Gloria in Excelcis*, especially, there is great elevation and majesty. The editor thoroughly coincides with a remark made to him by Sir Frederick Ouseley, that the whole is strikingly in the manner of Orlando Gibbons; a fact which of itself makes some knowledge of its author a desideratum."

The old Cheque-book of the Chapel Royal furnished us with the following entry:—"1569. Mr. Causton died the xxviij^th^ of October, and Richard Farrant was sworne in his place the vth of Novembe A^o^ xij from Winsore."

REVIEW.

The Child and the Lily. By Edwin J. Crow. Cocks & Co. 2s. 6d.

A very graceful song indeed, not difficult, but requiring a light finger to do justice to the accompaniment.

NEW MUSIC.

La Fleurette, for Pianoforte. F. Scotson Clark. 2s. Augener & Co., Newgate Street.

Melody Sheets, Nos. 1—12, *Hymns*, four voices, with accomp. 1d. each. Walker & Sons, Otley, Yorkshire.

Softly sleep, thou guileless infant. Cradle Song. E. Gerard Bres, Camberwell. 2s. 6d. Copley & Co., Westbourne Grove.

Spring, Spring, beautiful Spring. Four-part Song. W. Walker, Otley. 6d. Walker & Sons, Otley, Yorkshire.

The Wharfedale Psalmody, for four voices, with accomp. for Piano or Organ; demy 4to, 80 pages. 8s. 6d. Walker & Sons, Otley, Yorkshire.

Forfar.—The fine new organ in the Church of St. John, says a contemporary, is played by amateur players, members of the congregation, who take the duty in turn. There are other congregations in the Diocese of St. Andrew, where this plan is followed. We advise our Scottish friends to secure the services of a professional, and pay him well. Plenty of funds will be forthcoming if the choral part of divine worship is properly performed. "That strain again!"—

"Joy was in St. Andrew's minster,
Thronged from hallowed wall to wall;
Heart and voice in glad thanksgiving
Lifted to the Lord of All.

Loud the rolling organ thundered,
Surging with the chant of praise,
White-robed choir and priests four hundred,
In their long procession raise."

CHORAL FESTIVALS, &c.

CHORAL FESTIVAL AT BEAULIEU.—On Monday afternoon last, a festival in connection with the Vale of Avon Church Choral Society was held in the fine old church of Beaulieu. The choirs present consisted of those of Beaulieu, Ringwood, Baddesley, Dibden, Fawley, Boldre, and Netley-in-the-Marsh, and numbered in the aggregate nearly 100 voices, and were under the direction of Mr. E. W. Perren (of Lymington), organist of Beaulieu Church. The fine old building was filled in every part, and was decorated in a manner that drew forth the admiration of every person present, a leading feature of the decoration being sheaves of wheat in each window, an appropriate ornament for the day, one of thanksgiving for a plentiful harvest. The rehearsal of the service—a full choral one—took place about two o'clock. The doors were opened at three, and the church was soon filled. There could not have been less than from 900 to 1000 persons present. The service commenced with processional Psalms, 121 and 122, to Gregorian chant, eighth tone, second ending. The "Confession," "Prayers," and "Responses," were in monotone, with the exception of the "Amens." The only part of the service calculated to call forth an unfavorable criticism was in the "Confession," in which some of the choristers commenced before the clergyman (the Rev. F. W. Baker) had concluded his sentence. The psalms for the day were sung to chant, Gibbon's G major, the first verse being full, and the remainder antiphonal. The "Magnificat," chant Novello, was in A major, "Nunc Dimittis," Goss, in A major. The anthems, of which there were three, commenced with Weldon's "O Praise the Lord," in D. Next came "Thou visitest the earth and blessest it," by Greene, in F. Then came "Praise the Lord, O Jerusalem," by by Scutt, in G, the prelude to the first anthem, and the modulations into the successive keys of the anthems being most skilfully played by the organist. At the end of the Evening Prayer was sung the hymn, "For thee, O dear, dear country," the first verse being full, the second unison, then Decani unison, and Cantoris, the last verse being sung full.

A most appropriate sermon was preached on the occasion by the Rev. A. M. Hoare, rector of Fawley. His text was taken from 1 Corinthians, chap. vi. 20th v. "For ye are bought with a price; therefore glorify God in your body, and in your spirit, which are God's." A collection was made after the sermon on behalf of the "Vale of Avon Association," during which a voluntary was played. The hymn "Abide with me, fast falls the eventide" was then sung. The day's proceedings were excellently managed, and reflect the highest credit on all who took part in them.—*Lymington & Isle of Wight Chronicle.*

CORRESPONDENCE.

*** Many of our subscribers having complained that they do not get their copies till three or four days after publication, we have taken the trouble to enquire of a country bookseller, forty miles from London, at what time and on what day he receives *The Choir*. His answer was, "On Friday evening, at eight o'clock, I get my ten copies. If there is any delay, the fault must be in the London or country agent. My order comes through *Dawson & Sons, Cannon Street, E.C.*"

(To the Editor of the *Choir and Musical Record.*)

MR. EDITOR,—I have just got No. 5 of the *Choir*, &c., instead of No. 7. I cannot get the numbers at the earliest till a week after they are due. Will you please state in a future number if you publish in time for the country subscribers to receive their numbers on the day named in those numbers.

I am, Mr. Editor, Yours obediently,

August 29, 1863. T. L. REYNOLDS.

[Our journal is always ready on Friday—may be had fifty miles out of London on that day, and on Saturday it may be had at Land's End or John O'Groat's House.—Try another bookseller.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

SIR,—May I be allowed to suggest that your correspondent, "Q. Q.," should sign his name to such of his strictures upon the services of the London churches as are intended for publication? It appears to me that his letter is quite uncalled for. Most clergymen understand the requirements of their own churches much better than "Q.Q." can possibly do; and I flatter myself that my brother organists understand how to register for their congregations far better than he does, his very impertinent remarks notwithstanding.

I really do hope, Mr. Editor, if you should see fit to publish any more of these very foolish (to say no more) effusions, you will make it imperative that the writer sign his name, and then we shall know the amount of authority he possesses—at present he may be a clergymen, an organist, or only a cheesemonger.

I am, Sir, very truly yours,

Sydenham. W. J. WESTBROOK.

[Our correspondent is neither a Cheesemonger, Organist, nor Clergyman; though if he had been only a *Sweep* we should have given him a hearing. We are not, of course, responsible for the opinions of Correspondents, nor do we think it necessary to publish their real name, though requiring it as a guarantee of good faith. We know nothing of the church alluded to by Q.Q., nor of any who attend or minister there; but we do not see, nor does Mr. Westbrook help us to discover, what there is to find fault with in our correspondent's remarks. We regret his tendency to Jackson's atrocious services, but still more do we lament their use at S. Clement's. The concluding remarks of Q.Q. strike us as being peculiarly *pertinent*, if true, and we can rely on the writer's veracity and love of fair play.

With regard to the wisdom of inserting these letters in *The Choir*, we beg to say that we entirely differ from Mr. Westbrook. We shall be glad to publish any letters of criticism on the way in which Divine Service is conducted in our Metropolitan Churches, Roman Catholic Chapels, or Dissenting meeting-houses. London is the centre of the world, the mart of the world, and the world's capital; she ought therefore to rank highest in religious matters, at all events in the *external* decency, and order of her public worship. There can also be no doubt that the clergy have far greater opportunities and advantages in obtaining efficiency in choral work, both instrumental and vocal, than obscure villages and towns in the country. It therefore follows further; that London ought to possess good, we may say, the *best* choral worship in the world. But, alas, to our shame be it said, this is very far from being the case. Many of the smallest and most remote villages possess better choirs, and their clergy have a more careful and reverent method of conducting Divine Service, than can be found in *most* of our town churches. With a view to improving, if only by calling *particular and definite* attention, though anonymous (as far as the public generally is concerned) to this state of things, we shall feel grateful to any of our subscribers, or to others, if they will in an honest, straightforward manner, and withal in a kindly, loyal spirit, inform us by letter how things are done by the Clergy, Choirs, and Congregations of our London and suburban places of public worship.

We must also remind Mr. Westbrook that the Common Prayer Book is in the hands of the people. Thereby they may discover for themselves whether or not their clergyman is dispensing the Word and Sacraments, and generally conducting Divine Service in the order which the Church prescribes. If he be not so doing, his congregation have a right to complain. And we may make a similar remark on organ-playing. The people can best judge as to the effect produced by the instrument; and a friendly hint of the same should not offend, but help those who, after all, are not infallible.

Above all, it is indeed time—it is high time—that our clergy did something to alleviate "the weary monotony" of the Church Services. What says "Enquirer"? Places of public amusement get their "six thousand visitors on a Sunday evening," while our churches cannot *draw* as many hundreds. And why? Simply because neither the rich, the poor, nor the middle classes, will go to Church to listen to doleful and monotonous services, leavened with bad singing, and often worse preaching; and reasonably. Our Church Service is emphatically a service of

raise, every line of it almost. And why should we be robbed f its impressiveness and beauty, too often because, though the lergyman knows better, yet he has not the courage or energy) set about remedying this evil of dull, drawling utterance of orms of prayer.

One word more. We aim at directing the taste, though we re not responsible for the remarks made by our correspondents. f they state what is not true, or exaggerate, our columns will e open to those who will kindly point out their unfairness. Our cause is THE ENCOURAGEMENT OF THE STUDY AND PRACTICE F SOUND MUSIC, and we are fearless advocates of its advancement.—ED. C. M. R.]

(To the Editor of the *Choir and Musical Record*).

SIR,—In your number of 25th July, ult., I observed a letter igned "Rural Dean." May I venture to hope that such an nnovation as chants, &c., in your valuable paper suggested by y him, should not occur. There are at the present time many heap collections of chants, as also hymns, &c. Good old tandard anthems, as well as delicious madrigals, glees, &c., I hould think, would be far more in accordance with such a work s you are setting forth to an enlightened musical public. Trusting that I have not trespassed too much in your columns.

I am, Sir, yours obediently, J. D. H.

["Rural Dean" asked us to give "the *names* of chants, the nusic only, if rare." There is no lack of chant books, and most rganists and amateurs are capable of making a set of Anglican hants to order, if necessary; but they must not ask us to do nore than criticize them. We have not time to give a list at resent.—ED. *C. M. R.*]

OBSERVER.—Send your name and address, not for publication, ut as a guarantee of good faith, if you wish us to insert your etter.

TEMPUS.—All hymns must not be sung at the same pace. The words and the season will help to determine how fast a une should be sung. Try to get *the beat* of the strain.

TRIPLE.—Tunes in three time are, in general, objectionable, ecause they are certainly apt to produce drawling. There are, f course, some noble exceptions. *Te Deum Patrem*, by Dr. Rogers, is one.

S. S.—The tune called "Ewing" is not by the Bishop of Argyll and the Isles, but by his nephew, who is now in Australia.

BEZA.—Hymn-tunes are better without interludes.

B. L. S.—"Your people do not like choral service." Have ou ever given it to them in its perfection? Half-performances re often disliked, while full choral services gratify a congregation.

J. L.—Complains:—"I ordered *The Choir* early last week rom a great news-agent in Birmingham. He sends me word o say that *last* Saturday's number cannot be sent to me till *next* Friday or Saturday." We suppose that these are the days on which the weekly parcel arrives. Our journal ought to reach Birmingham on the day of publication, Saturday.

D. R.—Secure your copies at once.

A FRIEND.—If you ask how you can help the cause we have undertaken, our answer is, get your friends to take *The Choir*, and ask them in turn to secure their friends, and so on. One of the greatest public performers once told us "The audience do not know what they lose by receiving our first appearance coldly." We must not, however, complain.

G. T.—You can have the first four, or any other numbers, if you send stamps to the office. The postage will be one penny. *None of our numbers are out of print.* Your bookseller is mistaken. We should like to receive his post-office order for a thousand copies of No. 1.

WOMAN.—Our columns are open to the fair, as well as to the terner, sex.

LITTLEJOHN.—We do not intend to publish double chants certainly; we hope to make a few remarks upon the subject are long. E flat is surely too high a note for a reciting note. Would not the second strain have been much better ending in A minor, even if you had lost the little bit of imitation by contrary motion?

SELF-TAUGHT.—You may be proud of your pupil. "S. Bartholomew" is very good; in the last strain, the second chord, either the alto must go to D, the third of the chord, or else you must have a $\frac{6}{3}$ in D; perhaps this is a slip of the pen. "S. Helena" is not nice, especially the last chord in the first strain; better a $\frac{6}{3}$ on D. "S. Columb," not very original in melody, and somewhat harsh in harmony, especially' second line. "Hosanna," very good indeed, the double counterpoint very skilfully managed, and with all its strictness the general effect is admirable. The supply of hymns is already large, try something higher.

E. L.—See other replies. You can have *The Choir* direct for 2s. 3d. per quarter.

Communications recived from E. W.; A Lover of Order; Q.Q.; and G. S.

MISCELLANEOUS.

SCHUBERT'S SONGS.—In Dr. Heinrich von Kreissle's Biography of Franz Schubert is the following passage, with which every musician will agree:—"Schubert's songs are a world in themselves; there is scarcely a shade of human life that does not find its expression in them. Love and hate, joy and sadness, defiance and resignation, gentleness and anger, all feelings and passions, as they find vent in men, appear there in wondrously multiform alternation; and the deepest mysteries of the human heart press, now in softly soothing, then again in thrilling tones, to the light of day. With some single bits of worthless dross they contain a shaft of glistening gold, and while they are an inexaustible source of enjoyment to the friend of art, they are to the producing artist a perpetual stimulus to further creation."

DR. BISSE ON CHURCH MUSIC.—In the compositions for the Sanctuary *let care be taken that a theatrical style be avoided*, which is a subject of complaint and caution in the ancient Church; but in our own is rather *a modern and unnecessary condescension to the relish of the world!* For as sanctity becometh God's house for ever in the judgment of all times and persons, so doth a solemnity, which should always appear in all the offices thereof, and, above all, in the hymns which appear most in and adorn these offices. Behold the compositions of ancient masters! What a stateliness, what a gravity, what a studied majesty walks through their airs! yea, their harmony is venerable, insomuch that, *being free from the improper mixture of levity, those principles of decay*, which have buried many modern works in oblivion, these remain and return in the course of our worship like so many standing services, thus resembling the standing service of our Liturgy, these being established by usage as that by authority.

ORIGIN OF THE ROYAL SOCIETY OF MUSICIANS.—Near the beginning of the last century, an eminent German oboeist, named Kaitch, came to England, where his performance was for a long time in great request; but being of improvident habits, he died in great poverty, leaving his family destitute. Soon afterwards, Festing, the famous violinist of that day, with Weidemann the flute-player, and Vincent the oboeist, happened to observe two interesting little boys, who had an appearance above their condition, driving milch-asses down the Haymarket; and found on enquiry, that they were the orphan sons of poor Kaitch. Struck with pity for the children of their brother professor, these musicians instantly raised a subscription for their relief; and it was to the consideration suggested by this circumstance, of the necessity of establishing a fund for the benefit of the families of indigent musicians, that the profession owes the existence of the "Royal Society of Musicians," which excellent and most useful institution was founded in the year 1738.

QUARTETS are executed by four instruments: a first violin, a second violin, an alto, and a violoncello. An intelligent woman said, that when she heard a quartet of Haydn's, she fancied herself present at the conversation of four agreeable persons. She thought that the first violin had the air of an eloquent man of genius, of middle age, who supported a conversation, the subject of which he had suggested. In the second violin she recognised a friend of the first, who sought by all possible means to display him to advantage, seldom thought

of himself, and kept up the conversation, rather by assenting to what was said by the others, than by advancing any ideas of his own. The alto was a grave, learned, and sententious man. He supported the discourse of the first violin by laconic maxims, striking for their truth. The bass was a worthy old lady, rather inclined to chatter, who said nothing of much consequence, and yet was always desiring to put in a word. But she gave an additional grace to the conversation, and while she was talking, the other interlocutors had time to breathe. It was, however, evident, that she had a secret inclination for the alto, which she preferred to the other instruments.—*Life of Haydn.*

NOVEL PERFORMANCE IN FURNESS ABBEY.—On Thursday, August the 20th, an interesting performance of sacred and secular music took place amid the noble ruins of Furness Abbey. For the first time the divine strains of the great modern masters floated down those "long-drawn aisles," which have so often re-echoed with the solemn chant of the monks as the matin or vesper hymn rose to heaven. A special train, conveying the members of the Athenæum and the Choral Society, left the Castle Station, at Lancaster, at half-past one. On arriving at the Abbey it was found that every accommodation had been provided. A platform for the choristers had been erected in the nave of the Abbey Church, and shortly after three the concert commenced. The first part consisted of selections from the *Creation*, and the second was from *St. Paul*, *Elijah*, the *Dettingen Te Deum*, concluding with the Hallelujah chorus from the *Messiah*. The second concert commenced in the Cloister Court, at about half-past six, when a variety of glees, part-songs, &c., were rendered by a choir of 60 performers. Numbers of people flocked from the surrounding neighbourhood to listen to the music, which was given with great taste and correctness. The solo singers were the Misses Mosely, North, and Ratcliffe, and Messrs. Dawson and Garner. Both performances were conducted by Mr. Dean, organist of the Lancashire parish church, who has had the training of the chorus for some years past.

INFLUENCE OF MUSIC.—Naturalists assert that animals and birds as well as "knotted oaks," as Congreve informs us, are sensible to the charms of music. This may serve as an instance:—"An officer was confined to the Bastile; he begged the use of his lute, to soften by the harmonies of his instrument the rigours of his prison. At the end of a few days, this modern Orpheus, playing on his lute, was greatly astonished to see, frisking out of their holes, great numbers of mice, and descending from their woven habitations, crowds of spiders; who formed a circle about him, while he continued breathing his soul-subduing instrument. He was petrified with astonishment. Having ceased to play, the assembly, who did not come to see his person, but to hear his instrument, immediately broke up. As he had a great dislike to spiders, it was two days before he ventured to touch his instrument. At length having overcome, for the novelty of his company, his dislike of them, he recommenced his concert; when the assembly was by far more numerous than at first; and in the course of time he found himself surrounded by a hundred *musical amateurs*. Having thus succeeded in attracting this company, he treacherously contrived to get rid of them at his will. For this purpose he begged the keeper to give him a cat, which he kept in a cage, and let loose at the very instant when the little hairy people were most entranced by the Orphean skill he displayed."—*Curiosities of Literature.*

CORELLI.—The following interesting notice of this old musician is extracted from a M.S. Diary kept at Rome in 1697, by a young Scotch gentleman:—"I cannot mention here Corelli without adding a little more about him. He was the chief violinist, as well as the chief componist of the age, and perhaps carried both these talents a greater length than ever they had been known before. His manner on the violin is charming, and exceeds what can be well imagined possible on that instrument. His arcade (bowing) is inimitable both for softness and strength; for at the same time he forces out a sound that is like to tear the ear in pieces, nothing can be imagined more great or so strong, one would think that by degrees he raises a sound to the height of a trumpet, and softens it down again to the breathing of a zephire. This is his manner in adagios, to which he adds innumerable graces; not crowded in confusion as some do, but gentle, easy, and sliding, and suited withal to the composition of the other parts, which no man, but he who has his taste and knowledge in composition, can perform. In his allegros, he plays even, clear, quick and distinct. In his compositions, he is exact and curious to the last degree. He gains a great deal of monie, and loves it for the sake of laying it all out in pictures, and indeed few private men in the world have such a noble collection of the best originals from Raphael down to Carlo Marotti. He seldom teaches anybody, yet because he was pleased to observe me so much taken with him, he allowed me three lessons a week during all the time I stayed in Rome. When I saw him first, he was beginning to compose his first work, a violon solo, and he completed it while I stayed with him; he was a good well-natured man, and on many accounts deserved the epithet which all the Italians gave him of the *divino archangelo.*"

MUSIC IN ROME. — A German correspondent of the *Neue Berliner Musick-Zeitung* speaks in the following terms of music and musicians in the Eternal City:—"The fine arts are, as a matter of course, at present, as always, and here as everywhere else, subject to the influence of the atmosphere surrounding them. Creative art requires movement, strife, a yearning for some distant, and often even a scarcely known goal, independence and freedom, in order that it may flourish. Reproductive art, on the contrary, thrives best under the protection of a quiet, tranquil, easy state of things, based upon contentment with regard to the present, and absence of care for the future. This may be asserted of music, and especially vocal music. In contradistinction to the Germans, the Italians possess a lively perception of melody, while they appear to have no sense of harmony. You often meet people here who, after hearing an opera two or three times, seat themselves at the piano, and repeat most of the motives without knowing the notes. There are an immense number of natural singers, many of them endowed with magnificent voices. What, it may be asked, are not such men, endowed with such voices, as well as with a musical ear and a love of the art, capable of receiving a musical education? It is a well known fact that, in Rome, all instruments (with the exception of the organ), women, and boys, are excluded from the choirs in the churches. The soprano parts are sung neither by women nor boys. It is true that the barbarous production of such voices is not systematically pursued, as was formerly the case; indeed, it is forbidden by law. But when a voice of this description is 'accidentally' found to exist, it is winked at and put to account. These unnatural voices produced upon myself a repulsive effect in the Sixtine Chapel and the basilica of St. Peter. The tenors also are somewhat nasal; the basses alone are fine and vigorous. The execution is correct and delicate; the compositions modern and insignificant. In the other churches music is at a very low ebb. The soprano parts are sung by actual men. Of course anything like light and shade is entirely out of the question, and every one seems as though he were endeavouring to scream louder than every one else. The compositions performed are worthless, and the organists scarcely fit to be placed on an equality with our country teachers. Such is the state of music in the capital of Christendom!"

A PRAYER FOR CHOIRS.

V. One of the Seraphim cried unto another, and said—

R. *Holy, holy, holy is the* LORD *of Hosts.*

Ant. They who have washed their robes, and made them white in the Blood of the Lamb, shall stand before the Throne of GOD, and serve Him day and night in His Temple.

Grant, O LORD JESUS CHRIST, that we who are set apart to lead Thy worship upon earth may be admitted to join in the ceaseless song of heavenly worship with Thine Elect; let our white robes be to us a constant memorial of the purity which Thou requirest, and our association with Thy priests on earth remind us of our nearness to Thee, the great High Priest, by Whom alone our praises are acceptably offered to the FATHER, that so our lives, as well as our psalms, may be found to Thine honor and glory, Who ever livest to make intercession for us, our Mediator and Advocate, our LORD and our GOD. Amen.—*Manual of Intercessory Prayer.*

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 9. SATURDAY, SEPTEMBER 12, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May* 22, 1863.

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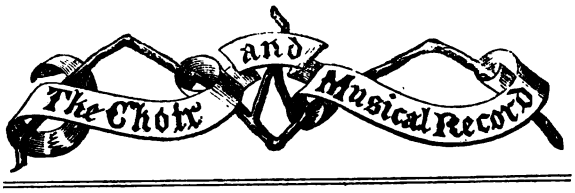

MUSICAL PITCH.

Extracted from "THE ORGAN, ITS HISTORY AND CONSTRUCTION." By E. J. HOPKINS and E. F. RIMBAULT, LL.D.

MUCH has been written, at various times, to shew that the musical pitch has been gradually rising for the last two centuries; and the opinion has even been expressed, that in Tallis's time it was some two tones lower than it is now. The difficulty, or rather impossibility, has been to reconcile this theory with the *notation* of the venerable pieces of Church harmony of the sixteenth and early part of the seventeenth centuries. All who have been accustomed to assist in the choral performance of the services and anthems of the early English Church composers, must have observed that the parts, generally speaking, lie so low for the voices that they can be sung only with some difficulty, even at the present supposed elevation of a major third above the original pitch; and this circumstance has naturally led to much speculation as to whether they ever *could* have been sung at a pitch much, if at all, below that in present use.

Several different theories have been propounded, with the hope of settling this by no means unimportant question. Some have supposed that the range of the human voice must have been lower at that period than it is now; others, that the composers could not have studied the compass and convenience of the voices for which they wrote; while others maintain that the compositions in question were not contemplated by their authors to be sung to any definite pitch, but were intended to be transposed, to suit the voices, as occasion might require. All these explanations, however, are accompanied by some circumstance that proves fatal to its unqualified reception. Let us examine them in the order they are above given.

It must be needless to insist on the extreme improbability that nature has found it necessary to *revise* that which has always been ranked among her most perfect works; namely, the vocal organ of the human species; particularly as there exists no real difficulty to render the retention of so unseemly an hypothesis necessary. But were it otherwise, the questionableness of such a theory is soon rendered evident by making an analysis of the music already alluded to. In the Services of Tye, Tallis, Bird, Gibbons, Bevin, Farrant, Hilton, and others, the *notation* of the treble part in no case ascends higher than D^2, the fourth line in the treble; while in a few instances it descends as low as tenor A, the second line below. The bass constantly ranges down to FF, and sometimes to EE; and the inner parts lie proportionably low. The anthems of the same composers slightly exceed the above upward range in the treble part; but that only rarely. Now, if the *pitch*, at the time alluded to, were some two tones lower than at present, the above writers must have considered the *sound* corresponding with the modern b^1 flat, or b^1 natural, the third line in the treble, as marking the full average upward range of treble voices, and an occasional tenor F, the fourth line in the bass, as not too low for them; and further they must have viewed DD flat, and even CC, the second line below the bass, as sounds quite within the range of the ordinary bass voices;—ideas certainly most opposed to our knowledge and experience of the compass and capabilities of the several voices in existence in the present day. But, inasmuch as the theory of the former existence of a complete series of different, that is, deeper voices, rests solely on the presumed lower pitch of the seventeenth century—and this latter point is not yet proved—acquiescence in it may for the present be fairly withheld.

With regard to the second suggestion, "that the composers could not have studied the compass and convenience of the voices for which they wrote;" the answer to this must depend entirely on the decision arrived at in reference to the former question, and, therefore, may also stand over for a time.

The third supposition is, "that the compositions in question were not contemplated by their authors to be sung to any definite pitch." This, however, does not meet the difficulty. Unless the old English treble voices were as deep as the modern counter-tenors, and all the other voices proportionably lower, Tallis, Gibbons, and the church composers of the period, must invariably and intentionally have written their music in a pitch in which it could *never* have been sung, and have thus rendered recourse to transposition not simply a matter of occasional expediency, but one of constant necessity. Nay, more, as their services, &c., were from the first intended to be accompanied by the organ (the composers themselves, in many cases, taking their seat at the instrument), and as the organs of that day were tuned according to the *unequal* temperament;—as, moreover, the music was always written in the scales that were specially *favoured* by that temperament, but *out* of which, according to the above theory, they must uniformly have been transposed;—it follows, if the above hypothesis be correct, that the learned composers referred to must have avoided using the *good* keys in performance, if not in writing, and preferred the *bad*. Now, it is not possible that proceedings so needlessly complex and objectionable as those just detailed could have been recognised, still less have received *preference*, at the hands of those who were, in all other respects relating to their art, such methodical and deep-thinking men.

In the attempted solutions hitherto advanced, the judgment of the great English composers of the time referred to, and even the original perfectness of some of Nature's own work, the compass of the human voice, have been questioned, while one thing, the mutability of which is so well known, namely, the *pitch*, has been treated as though it was indisputably a very low one in the sixteenth century.

Now, although the opinion is directly at variance with all the hitherto received notions on the subject, there are the strongest reasons for believing that the ecclesiastical pitch of the sixteenth and early part of the seventeenth centuries, so far from being some two tones lower than that now in use, was *a whole tone higher than the present concert-pitch.*

During recent visits to several of the organs of Germany, the writer was frequently struck with the extreme *sharpness* of the pitch of the *old* organs. Of the three great instruments at Hamburgh, two—namely, those in St. Catharine's Church, which is the oldest, and that in the Church of St. Jacobi, built in the seventeenth century—proved to be a *whole tone* above the writer's tuning-fork, marked "Philharmonic" pitch. The transept organ in St. Mary's Church, at Lübeck, another *old* instrument, on being tested, was also found to be a whole tone above the same pitch; while that in one of the other churches in the same old town was a full semitone above the same pitch. On the inquiry being made of the organists of the three fore-mentioned churches, how they accounted for this circumstance, they explained that their organs were tuned to the *Church* pitch; and it subsequently transpired that in Germany three distinct standards of pitch had at different periods been used to which to tune organs,—namely, orchestra pitch, which was the lowest; chamber pitch, a semitone above the former; and church pitch, which was the highest. On extending these inquiries to an organ-builder of that country, that person stated that

he had almost invariably found the old organs, which he had been called upon to tune, repair, or replace by new ones, a semitone or a whole tone sharper than the present concert pitch. Not the least interesting proof of the former existence of a high church pitch is to be found in the fact that Sebastian Bach, in his Church Cantatas, in most cases wrote the *organ* part *a note lower than the other parts;* which circumstance is alluded to by Mr. Macfarren, in his analysis of the contents of the first volume of cantatas, published by the Leipzig Bach Society, printed in the *Musical World* for 1853.

The above facts, in conjunction with others, tended to confirm an opinion the writer had long previously entertained—namely, that in England, as in Germany, there must have existed, at the period of the Reformation, and from that time to that of the Rebellion, a church pitch quite separate from the orchestral or instrumental pitch; and not only so, but even higher than the modern concert pitch. Every circumstance directly supports this hypothesis, which at the same time removes and reconciles all the difficulties and improbabilities which have encumbered every other view of the same subject.

To begin with a reference to the English Church Music. If we read the notation of the old services *a tone higher*, the average compass of the treble parts will then be made to the extent from middle *b* or c^1, up to e^2 or f^2; and the bass parts, as a rule, not lower than gamut G or FF—precisely the ranges which are known to be the best for the corresponding voices in church music. By this very simple means the necessity is obviated for supposing that the range of the human voice has undergone any modification; it removes all occasion for suggesting that the whole race of church composers of the sixteenth and early part of the seventeenth centuries understood or studied the convenience of the voices so little as invariably to have written *too low* for them; and it renders it quite superfluous to suppose that that industrious class of writers made a practice of setting their services and anthems in *wrong keys*, leaving singers and organists to transpose them into the correct ones. William Turner, writing in 1724, says: "When Guido Aretinus reduced the Greek scale into the form now used, there was no sound practised above *E la*, which gave birth to the common proverb, viz., he strains a note above E la." Without going back so far as this quotation would take us, if the pitch in Tallis's time had been some two tones lower than at present, it is difficult to comprehend a cause for treble voices having to "strain" at c^2; but if it were a tone higher, it is easy to understand that then, as now, the *sound* of f^2 sharp could only be produced by the exercise of some exertion.

In addition to the theoretical evidences already advanced, there are many practical reasons for believing in the former existence of a church pitch in England higher than the present one. For some time past it has been the custom with Mr. Turle, the organist of Westminster Abbey, to play Gibbons' anthem, "Hosanna to the Son of David," which is printed in C, in D major; by which transposition the music is rendered more effective in performance, and far less laborious to the choir to sing. The writer also has for years made a practice of playing Gibbons' service in G instead of F, and many other pieces a tone higher than they are printed, which experiments have uniformly been attended with so good an effect on the general character of the music, besides affording so much relief to the voices, as to strengthen the supposition that such transpositions were not departures from, but restorations of, the original pitch. Again, the writer observed, at the Bicentenary Festival of the Sons of the Clergy this year (1854), that Mr. Goss played Gibbons' anthem, "God is gone up," in G, instead of F, as written, in consequence of the parts otherwise lying so low for the voices. The tenors descend to B, and in one case to gamut A. By the transposition they had not to go below tenor C or B; but if taken "some two tones lower," they ought to have descended to FF—a sufficiently low note even for *bass* voices now-a-days.

Another practical illustration that a high vocal pitch was most probably recognised by the early English church and choral writers, may be gathered from the custom observed at both the metropolitan Madrigal Societies, of almost uniformly taking the pitch of the old English madrigals a semi-tone or more higher than the notation represents, that is, in about the German chamber pitch of former times, to the great improvement of the general effect.

Since the above observations were first written, two interesting facts have come to the writer's knowledge, which strongly support the opinion as to a former high church pitch. In the library, at the Exeter Cathedral, is preserved a MS. copy, written about the beginning of the last century, of Tallis's Service in D, transposed into E; and in Dr. Rimbault's library is a copy of Gibbon's service in F, transposed into G; in both cases the *notation*, no doubt, being *raised*, to compensate for the *lowering* of the *pitch*, in order that the originally intended *sounds* might be preserved.

In 1644, church organs were ordered to be demolished by Act of Parliament; and so implicitly was the nonsensical decree obeyed, that very few organs escaped the general destruction; and even the two or three that were spared have subsequently undergone so much alteration in the course of improvement that they could afford little or no assistance in solving the question which has just been considered.

The organs built by Smith and Harris after the Restoration were not tuned to so high a pitch as the presumed choir pitch of the time of Tallis and Gibbons. Smith's pitch, however, was much higher than is commonly supposed, as may be gathered from the following passage, extracted from the "English Musical Gazette," for January, 1819:—"It is a remarkable circumstance that all Schmidt's organs were a quarter, and some even half a tone above pitch; this was so severely felt by the wind instruments, at the performances of the Sons of the Clergy, that they could not get near the pitch of the organ. In consequence of this, it was agreed upon, that the organ should be altered to concert pitch, by transposing the pipes, so that the present DDD was formerly CCC, and so on through the organ." To this it may be added, that the pipes to the CCC key are new ones; the two Open Diapason pipes, of wood, standing in the angles of the case to the left of the manuals. The pitch of the Temple organ was also originally very sharp; but was lowered in 1843. Yet neither the St. Paul's nor the Temple organ is even now more than a quarter of a tone below pitch, consequently they must both originally have been quite up to the *present* concert pitch, and therefore almost mathematically correct, if not quite so. Harris's organs were generally lower in pitch than Smith's. That at Wolverhampton—part of the one that was originally erected at the Temple—was so until a few years since, when its pitch was raised. It is not certain what was the cause of this difference. Probably it arose from the fact of the French foot measure being greater than the German; which measure applied to the organ pipes, would necessarily lead to such a result as that just mentioned. But to return from such speculations to the written music of the latter part of the seventeenth century. On referring to the sacred compositions by the contemporaries of Smith and Harris, we perceive this coincidence in support of the opinion that the pitch of that period was flatter than the earlier choir pitch; namely, that certain notes, such as E^2 and F^2, which scarcely ever appeared in the treble part of the earlier church music, were now of quite common occurrence.

Soon after the commencement of the eighteenth century,

the pitch had again fallen. Possibly Harris's flatter pitch was preferred and accepted as the standard. It is known that the organ in the Chapel of Trinity College, Cambridge, commenced by Father Smith, and "cut down" and finished by his son-in-law, Schrider, in 1708, was originally adjusted to the pitch which has been shown mathematically to have been a minor tone below the present pitch. The writer of the "Reformation of Cathedral Music," page 25, says Dr. Smith (Harmonies, 1749) gives 393 as the number of vibrations of A in a second. Fisher, in 1823, gives 430. Woolhouse ascertained the Philharmonic pitch, in 1835, to have 424. The same note referred to the scale of vibrations C=512, and derived as a prime harmonic from the subdominant F, will have 426·6. Now the ratio of any of these to 393 is almost exactly as 10·9, which is the ratio of a minor tone, shewing the rise of pitch within a single century."

What is very remarkable is, the pitch had, soon after the commencement of the last century, fallen as much in France and Germany as in England. Of the three fine organs at Strasburg, built by Silbermann, those in the cathedral, finished in 1716, and that in the Protestant church proved, on trial in 1853, to be *a whole tone below* the pitch of the same fork by which the Hamburg organs were tested the preceding year, and found to be *a whole tone sharp*. The third organ in St. Thomas's Church is nearly as flat. The organ in the church of S. Maria di Capitol, at Cologne, built in 1767 by König, was also originally flat; and, like the Trinity organ, has since been sharpened.

In this case, again, the greater *depression* of the *pitch* is manifested by the increased *upward* range of the *notation*, as is clearly demonstrated by the music of Handel and other composers of the last century, even without the authority of Handel's tuning-fork, the existence of which further authenticates the supposition. William Turner likewise speaks of the treble voices in his time going some three or four degrees higher than Guido's gamut, which, however, would then have consisted of the same range of *sounds* as in Tallis's time, or within a semitone of it.

It is evident, then, (1) that the organ pitch has within three centuries varied to the extent of two whole tones; (2) that there have at different times existed three distinct pitches, the highest being the oldest; that in use soon after the commencement of the last century being the lowest; and (3) that the present pitch is about midway between the extreme high and low pitches of former times, and is as nearly as possible identical with Father Smith's.

ORGAN NEWS.

The organ in Aldborough Church, as reconstructed by Mr. Walker, and of the opening of which we gave an account some few weeks since, has two Manuals, a separate Pedals, and the following stops:—

Great Organ, Compass CC to $f^{\prime\prime}$, 54 Notes.

1. Open Diapason, large.
2. Open Diapason, small.
3. Stopped Diapason.
4. Viol di Gamba.
5. Principal.
6. Stopped Flute.
7. Twelfth.
8. Fifteenth.
9. Mixture, III. ranks.
10. Spare Slide.

Swell Organ, Compass Tenor C to $f^{\prime\prime}$, 42 Notes, with a "Choir Bass" continuation to the stops marked with an asterisk.

1. *Open Diapason.
2. Stopped Diapason.
3. *Principal.
4. Oboe.
5. Spare Slide.
6. Ditto.

Pedal.

1. Open Diapason, 16 feet.

Accessory Movements.

1. Coupler, Swell to Great.
2. Ditto, Great to Pedal.
3. Swell to Pedal.
4, 5, 6, Three Composition Pedals.

The instrument stands at the west end of the church, on a slightly raised platform; with the tracery of the west window appearing above; the centre compartments of the case being kept low to allow of this being seen.

CHORAL FESTIVALS, &c.

On the 28th ultimo a Harvest-home Festival was held at Cliffe, near Rochester. At half-past twelve the labourers from the different farms collected on the village green, and marched under the conduct of their various masters to the church, which had been tastefully decorated with devices in wheat, barley, and oats, interspersed with wreaths of hops, giving a most striking and beautiful effect. The service was choral—the Precentor and Organist of Rochester Cathedral kindly lending their aid. The hymns sung,—163, 265, and 266—were from *Chope's Congregational Hymn and Tune Book*—Dyke's music, in 163d hymn, "The strain upraise" being given with great effect. The Rev. Hugh Pigot, Vicar of S. Mary's, Wisbech, preached from Exodus xxiii. 16. The collection, on behalf of the church restoration fund, amounted to £12 13s. 6d. After the service, 200 men dined under a tent formed by three rick-cloths. After they had done ample justice to the dinner, various toasts were proposed, to which the guests responded in a very hearty manner. The health of the Rev. E. H. Lee, the curate, closed this part of the day's proceedings, and the band, (which had been playing at intervals throughout the day) led the company to the cricket field, where the rest of the afternoon was passed in playing at cricket, quoits, &c. The women in the meantime had been regaled with tea, and their appearance in the cricket-field was the signal for a more social interlude. The games were deserted, and dancing commenced and continued as long as daylight lasted. In the evening the friends of Mr. and Mrs. Lee, with the help of the choir, gave a concert of instrumental and vocal music, which was not the least appreciated portion of the day's proceedings, judging by the numbers that crowded the rooms, and even thronged the doorways and windows.—*Guardian.*

Harvest Thanksgiving Festival at Bedford.—On Wednesday, September 2nd, a full choral service took place in the Church of St. Martin, Bedford, to afford an opportunity to the inhabitants of the town to give thanks to God for the bountiful harvest. The service commenced at eight o'clock, p.m., and long before that hour the church was crowded. As the clergy entered the sacred edifice, *Benedicite Omnia Opera* was sung by the choir. The prayers were intoned by the Rev. G. W. Oliver up to the third collect, from that point by the Rev. C. Brereton; the Absolution was given from the altar by the Rev. — Potts. The psalms selected were the 65th, Lee; 80th, Dupuis; 126th, Lee; 150th, Grand Chant. The anthem was from psalm 147, verses 12, 13, 14, and 20; the Hymn, "Come, ye thankful people, come, raise the song of harvest-home." A very earnest and appropriate sermon was preached by the Rev. R. W. Fitzpatrick, from psalm 136, verses 25 and 26. After the sermon, the Hallelujah chorus was sung, and then the benediction was pronounced by the Rev. J. W. Haddock. The whole of the service was admirably performed by the choirs of St. Peter, St. Mary, and St. Paul, Bedford.

REVIEWS.

A Collection of Words of Anthems adapted for use in Parish Churches. London: Bell & Daldy.

Altogether a fair collection, but one which can hardly be said to aim at elevating the popular taste. Selections from oratorios, we should say at once, were unfitted for anthems, on the ground, among others, that a great deal of their beauty depends upon the orchestral accompaniments; and consequently by the admission of oratorio music, the anthem, which as a part of the worship of God should be of the best, becomes but a feeble imitation of what may be heard in the concert-room or town-hall. Handel's music, that is the *Messiah*, forms a great and, perhaps, the only exception, when the accompnniments, as a rule, only drown the voices; besides, Handel has so appropriated the words proper for anthems at Advent and Christmas, that his music, or none, *must* be used. Who, for instance, would be satisfied with Haselton's *For unto us a Child is born?* But no such plea can be set up for Mendelssohn's oratorios, many of the selections from which seem to us singularly ill-adapted for use in the

Church. Take the chorus *He watching over Israel*, and use it as an anthem, and surely if there is a musician in church, he must begin to think of and to desiderate those violins at Birmingham or Exeter Hall.

But to come to anthems in the stricter use of the word. If we had more of Croft, *e. g. Praise the Lord* and *Sing praises;* Blow's *My God, my God;* Wise's *Awake, awake;* Aldrich, from Palestrina, *We have heard*, we could well have spared all of Clarke Whitfield, except *In Jewry is God known.* Then again as to Kent, is there anything of his worth perpetuating except *Blessed be God?* The remainder of his anthems are either miserably poor, like *Hear my prayer*, or else "sensational," amounting almost to profanity, like *When the Son of Man.* By the way, it may be noticed here that this compilation gives for *Hear my prayer*, Kent's rubbish, and Batten's good but very short anthem, but makes no mention of Stroud's composition to these words, one of the very finest specimens of the sacred music of the English church. Stroud, we believe, was a chorister in one of the Royal Chapels, who died at a very early age (17, if our memory serves us well), and left behind him one anthem, and only one, but that a giant, to awaken, like Chatterton's poems, the regret of future generations, and their wonder as to what manner of man the world would have seen, had so wonderful a boy been spared.

The collection before us is so good, that we wish it were better; there is a great store of good music, but Kent, Nares, Clarke Whitfield, Himmel! Cecil!! &c., are great draw-backs. There is a very useful index, which informs the reader whether each anthem has been published in the *Musical Times*, the *Parish Choir*, or Novello's "*Octavo Choruses.*"

For Choral (and other) Festivals. A Sanctus-Chant Service to Hymn of Praise in Communion Service, and two tunes. By WILLIAM L. REYNOLDS. London: NOVELLO. 6d.

WHY musical services should be published for "other" than *Choral* Festivals; and what is to be done with the music at these "other" Festivals; are questions we are at a loss how to answer. The *Sanctus* and *Gloria in Excelsis* are chiefly characterised by great poverty of idea, repeating one or two commonplace and not very ecclesiastical cadences until the ear gets rather sick of them. The division of the words also is decidedly objectionable; "Father," "holy," sung to one note at the end of a phrase. Of the two tunes we cannot say anything much more flattering. *Brief life is here our portion*, was long ago wedded to a beautiful tune, first, we believe, by Mr. Chope, which tune was retained as the proper one by *Hymns Ancient and Modern*, and is not likely to be replaced by *Felmersham.* We beg to call Mr. Reynold's attention to the consecutive octaves in the fourth strain between tenor and bass.

CORRESPONDENCE.

DIVINE SERVICE IN LONDON CHURCHES.

(To the Editor of the *Choir and Musical Record*).

SIR,—Thanking you for your courtesy in finding room for my former letter, I this week beg leave to send a very few remarks on divine service as conducted (in the evening) at St. James's, Lower Holloway. This is a very spacious church, having been more than once enlarged, and it accomodates at present about 2,000 persons. The style of architecture is not that usually associated in the mind with an ecclesiastical structure, but more resembles that often adopted in a concert-room; for instance, there are two large galleries, one above the other, running entirely round the church (except at the west end, where there is only one) *chancel included.* This arrangement may have been necessary in order to provide the requisite accommodation within a limited space, and I should be very sorry to restrict the numbers having access to the very eloquent incumbent's ministrations, but at the same time I cannot but regret that room was not available for a more church-like edifice, and one which should allow better facilities for the proper performance of the musical portion of the services. In speaking of this, my more peculiar province, I have no harsh criticisms to make, no faults of commission to point out, but simply to lament that greater advantage is not taken of the many privileges evidently possessed. In the first place, there is a very fine organ, and, what is of more importance, it is played by a musician, and by one whose executive powers do not outrun his good taste. Under such circumstances, and with a numerous and intelligent congregation, who would not expect the praises of God to be sung with earnestness and devotion by the great mass of worshippers? But such is far from the case. Whether, as some have hinted, clergymen who can draw a good congregation by their preaching, look upon music as rather a counter attraction; or, as is more probably the case, of prayer, praise, and preaching, the last is considered all-important, the first comes next in order, and the other is nearly lost sight of between the two—the fact remains, that very rarely do good preaching and good singing accompany each other; nor is St. James's an exception. As above stated, the organ is good, and well-played, and fortunate it is that such is the case, for there is little else to hear; and, from want of attention and practice, what little congregational singing there is, is occasionally almost excruciating; for instance, "Jerusalem the golden" was sung to the tune known to many as "Ewing." To a worthy lady behind me, however, it was evidently *not* known, and of course she very judiciously "*followed* the organ;" unfortunately, she *followed* it half a bar behind; the effect, particularly in the sixth line, need hardly be described. This indecision in the time was noticeable throughout, and may be attributed in a great measure to the position of the organ; being at the back of an unusually wide western gallery, the sound has to travel along the surface of the gallery and *back again under it* before it reaches a great portion of the congregation; while, from some month's experience in a church where the organ was somewhat similarly placed, I should think it quite impossible for the organist to hear the singing in that quarter of the building *at all.* At any rate, such a circumstance ought to call forth additional care and attention, and if the music consist of but two chants and the same number of hymns, by all means let the congregation be encouraged, invited, and, if necessary, instructed, to join in them. Let church-goers feel that there is something for them to *do*, and they will take more interest in the services, instead of coming and going, as I fear many do, neither carrying anything away, nor leaving anything behind. It would be uncharitable to judge of any man's devotion by his pocket, but I cannot forbear mentioning as an instructive fact, that after a most impressive sermon asking the auditors' liberality to the Diocesan Mission, the amount in the plate, after more than half of a fashionable congregation had passed it, consisted of *two sixpences and a fourpenny bit!* I remain, Sir, yours respectfully,

London, August 31, 1863. Q. Q.

[This letter should have been in our last.—We have most frequently found "good preaching and good singing" go together. *Bad singing and worse preaching* is our experience. It seems to us absurd to select that old maid's ditty, "Ewing," for the performance of such a congregation and choir as St. James's appears to be.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

SIR,—Is it right for a congregation, or, I may say, perhaps only one person, to repeat after the minister in Baptismal service, the sentence after the Exhortation, namely, "Almighty and everlasting God, heavenly Father," &c.? Again, I would ask, should all kneel when saying the sanctus, "Holy, holy, Lord God of Hosts?" Your answer will, I presume, have the same meaning, either in reading or singing.

A LOVER OF ORDER.

[It is plainly wrong for the choir or congregation to say or repeat the prayer, *Almighty and everlasting God, heavenly Father.* If they do, who is to say *Amen?* Rather, if they are meant to do so, why is the Amen printed in italics? It is "the minister's" prayer, and the congregation answer *Amen.*

All remain kneeling during the saying or singing of the Sanctus. A more difficult question would have been—Why is the *Amen* printed in italics after the Tersanctus, when it is ordered to be sung? Does this imply that the choir are to sing or say the Sanctus whilst the congregation join only in the Amen? We think so.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

SIR,—Is it true that the followers of Wicliffe were called *Lollards*, because they were in the habit of singing hymns? *lollen* or *lullen*, in old German, meaning *to sing*, as a mother does when she *lulls* her babe.

Yours, EDWARD.

[Too fanciful for us. The Lollards were so named, we believe, from Walter Lollard, (1315) who, for his tenets, was burnt at Cologne. See Hook's Church Dictionary.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

DEAR SIR,—Undoubtedly there is great praise due to you for endeavouring to reform the manner in which service is conducted in some of our churches; at the same time, the discussion on the subject should not be made the medium of personal attacks, such as that of your correspondent "Q.Q," who, no doubt, knows perfectly well how service ought to be conducted, or he would not assume the office of censor. I consider his remarks upon St. Clements, Barnsbury, as evidencing (to say the least) very bad taste; if the choir cannot do "Jackson's Te Deum" decently, how can he expect them to do the remainder of the service at all respectably. If your correspondent was a regular attendant at churches, and not one who goes when the weather is favorable, he would doubtless acknowledge that being compelled to listen to one thing done badly was sufficient, without three or four being forced upon him. I am glad you have opened your columns for discussion on this important matter, but let us have it in a gentlemanly manner, and not call in question the devoutness of a man who possibly raises his voice too high for "Q.Q," but not for the deaf portion of his congregation, as well as those who go when the weather is favorable, and who, we may assume, are liable to drowsiness. Trusting you will kindly insert this in your next, I remain, Yours obediently, R.R.

September 3, 1863.

(To the Editor of the *Choir and Musical Record.*)

SIR,—Allow me to thank you for inserting in your last impression the amusing letter of Mr. W. J. Westbrook, for which I am happy to have made way, since it gave occasion for the very excellent remarks from your own pen on a subject which cannot, I am sure, be too much ventilated.

I am sorry you attributed to me a fondness for Jackson's services, which I must respectfully disclaim; with this exception I feel that you have done full justice both to my character and motives in addressing the public through your columns, and I will not therefore trespass upon your space by many "impertinent remarks" in reply to Mr. Westbrook; a few lines perhaps you will allow me. As regards anonymous communications there is hardly need to enter into any detailed arguments; the highest authorities have decided in its favour in all the ranks of journalism, from the majestic quarterly, whose anonymous contributors include the highest dignitaries in Church and State, to the humblest *Mudborough Mercury*, wherein a "Free Briton" may protest, if he like, against the parish pump-handle being chained up during the hours of Divine Service. But in the present instance, it appears to me, even Mr. Westbrook has more cause to rejoice than to complain; if he be afraid that the suburbs of London include Sydenham, or that some friend and fellow-organist may be traduced by my remarks, why need they be put about by the "foolish effusions" of an anonymous contributor, without any "authority?" Again—It is quite possible that clergymen may know "the requirements of their own *churches*." I write of the requirements of *congregations*. On one occasion, when the room was but sparsely occupied at one of Handel's concerts, the great man consoled himself by saying that the music would sound the better; a clergyman who knows the power of his own voice may prefer an empty church for the same reason; but what about the poor parishioners?

In conclusion, I hope Mr. Westbrook will not say anything more about "impertinent remarks," while he hints at a person being a "cheesemonger," simply because he does not know his name. I remain, Sir, yours most respectfully, Q.Q.

September 7, 1863.

W.W.—We publish only such music as cannot be got elsewhere. New music therefore will not be found in our Journal. Messrs. Chappell and Co., or any of the London Music Publishers, supply new music, both sacred and secular, on the most reasonable terms. If you wish to know whether your pieces are likely to be well received, you can send them to us for criticism, before publishing them. But we cannot undertake to return MSS. of any sort.

BERTHA.—We do not think the violin a lady's instrument. Better endeavour to excel on the piano, or harp.

AMELIA.—Judge yourself. Is your singing such as you would be glad to listen to when coming from another? We wish that ladies would not attempt to play and sing at "parties," if they are unable to do so creditably.

MARY.—Do not sing Italian words, unless you really know the language.

R.S.—The best music for *The strain upraise*, is undoubtedly that by Dr. Dykes in Chope's Hymnal.

E.W.—Probably we shall print the remainder of *Batten's* Services.

SPONSOR.—Ought the words in the Baptismal Service, "Wilt thou, &c.," be changed to *Will ye*, when there are more children than one to be baptized? Certainly not. There are always *three* god parents! So that *Wilt thou* could never be used at all, though the Prayer Book provides that this form shall *always* be used.—And how absurd is the answer, "That is *my* desire" to *Will ye* "be baptized in this faith."—To be consistent, it should be answered by all "That is *our* desire."

I. S. I. S.—We cannot fill our columns with information that can be found in any instruction book. You must write a fifth above, of course, but the name of the note would depend upon what key you were writing in; you would not want Bx until you were in fourteen sharps, a key better avoided for the *Corno Inglese*.

J. A., BATH.—Truly. Criticisms in due course.

ORGANIST.—In our next.

ANON.—Shall be attended to.

EDWIN J. CROW.—The effect produced by singing with a hot potatoe in the mouth. There is no remedy, we fear; but the evil may be mitigated by training the voice and practising singing.

GAMBA.—"The organ," by E. J. Hopkins and E. F. Rimbault, LL.D., is published by Cocks & Co., price £1 11s. 6d. We pronounce our name, *Quire*.

J.A.—Of your three tunes, Shaftesbury is the best. Selma has too many and too abrupt modulations, and Heywood is very confused in the harmony towards the close. The melodies of all are not very tuneable.

WILLIAM WALKER.—Your manuscript is too short. The subject only appears twice, and both times commences on the same degree of the scale. Study the old masters. Tye has composed for the same words.

A FREQUENT READER.—The Hymn-tune is not very satisfactory. The last bar of the 2nd line has not a good effect. In the 5th line the ascent from G to A is hardly in the church style; G, being the 7th, should not have a little tour on its own account before descending to its proper place.

L.C.J.—Double chant. The 1st strain very common-place; in the 2nd the tenor F must ascend to B one note sooner than it does, to avoid consecutive 5ths; in the 3rd strain the first tenor note must be B; and in the 4th the intervals of the melody are rather too wide; if you ended on the 3rd of the key, would it not be better?

A GRANDSON OF CLEMENTI.—Send us the M.S. by all means.

Communications received from Rector, A. Crosbie, Cornet.

Miss Elizabeth Bates has been elected organist to the Female Orphan Asylum, Lambeth.

CHURCH MUSIC IN BRISTOL.—We understand that an association has been formed in Bristol for the purpose of endeavouring to improve the singing in our parish churches. Canon Madan has been elected president, and an influential committee and clerical and lay secretaries appointed. Such an association has been long needed, and we hope the present movement will be brought to a successful issue.—*Clifton Chronicle.*

NEW MUSIC.

Blue Eyes are full of danger. Song. W. G. HINDLE; accomp. by J. W. ASQUITH. 1s. Huddersfield: D. SCHOLFIELD.

Rest! where shall we rest? Sacred Song. J. W. ASQUITH. 2s. CRAMER, BEALE, & WOOD.

Oh, Stream, descending to the Sea. Glee for S. A. T. B., words by A. H. CLOUGH, Esq., Music by I. S. I. S. 2s. NOVELLO & Co.

The Son of God goes forth to war. Hymn for four voices; by B. K. ATKINS. 2s. London: ADDISON & LUCAS, Regent Street.

Why say ye, "Flee as a bird unto the Hill?" Soprano Canzonet for Matins; by J. SUMMERS, Weston-super-Mare. 2s. R. COCKS & Co.

MISCELLANEOUS.

THE TE DEUM, a triumphant song, generally thought to have been composed by St. Augustin and St. Ambrose, on the day that St. Ambrose baptized St. Augustin.—*Bishop J. Cosin. MSS.*

THE first curacy of the pious Bishop Ridley was Herne, about six miles from Canterbury, where he continued for several years. It is worthy of remark, that Te Deum in English was first chanted in Herne Church by the above-mentioned divine and martyr.

MUSIC AND COOKERY.—The most singular spit in the world is that of the Count de Castel Maria, one of the most opulent lords of Treviso. This spit turns 130 different roasts at once, and plays 24 tunes, and whatever it plays corresponds to a certain degree of cooking, which is perfectly understood by the cook. Thus, a leg of mutton, *a l'Anglaise*, will be excellent at the twelfth air; and a fowl, *a l'Flamande*, will be full of gravy at the eighteenth, and so on. It would be difficult, perhaps, to carry farther the love of music and gormandising.—*Cocks' Musical Almanack*, 1850.

CHARACTERISTICS OF A FAITHFUL ANGLICAN CLERGYMAN.—"CLERICUS ANGLICANUS FIDELIS."

C haritable	A ctive	F aithful
L oving-hearted	N atural	I ngenuous
E arnest	G entle	D evout
R everend	L ong-suffering	E cclesiastical
J udicious	I ndustrious	L oyal
C onsistent	C heerful	I nnocent
U nblamable	A rdent	S ober-minded.
S ensible	N oble-minded	
	U nselfish	
	S ympathising	—*New York Church Jour.*

MUSIC IN EBONY.—We have been accustomed to talk, by a figure of speech, of the magic strains of Weber and other composers; but music is now literally assuming the character of the Black Art. Heretofore, Italy has been considered to be the Land of Song; but song seems lately to have migrated to Ethiopia, if we may judge from the popularity which has been acquired by the Serenaders of that nation. Nigger melodies are now all the rage; and even sentiment—whose accents were always broken—rejoices or rather mourns. It is to be expected that Kentuckey will shortly produce a *Handel*—Maryland a *Mozart*—or Virginia a black *Beethoven*. St. Cecilia assuredly must blush for Europe, if she does not at once change her color for sable. So dark a shade threatens to be cast over the Opera, that it is likely "*Otello*" will next season be sustained by a genuine Native; white, like British talent, will fail to be appreciated; and Balfe will have to blacken his face and style himself—not Monsieur, but *Sambo;* and *John Bull* will exclaim, in the taste of *Bottom*, "I have a reasonable ear in music; give me the tongs and bones,"—*Punch.*

ANECDOTE OF BOUCHER.—The eminent violinist, Boucher, used to introduce in his concertos very long extemporaneous *cadenzas*. Sometimes, indeed, he was so wrapped up in his fanciful arpeggios, that the band and audience were forgotten. One day, at the end of a tedious concert, Boucher played one of his concertos; he never performed better, and the immense applause he received inspired him to such a degree, that at the pause which was usually placed in old concertos for the performer to show his abilities as an extemporaneous composer, Boucher began a *cadenza*, introducing nearly all the motivi which had been heard at the concert; he went on, he played for ten minutes, twenty minutes. At last the band went away, and soon after, the audience; but Boucher never looked, and continued his *cadenza*. However, after a long time, the proprietor of the room, the only person present, came softly near Boucher, and bowing respectfully to the astonished violinist, shewed him a key, in saying, "My dear sir, it is very late; everybody is gone. When you have finished your *cadenza*, please to shut the door. Good bye! Bon appetit!"—*Musical World.*

THE ORGAN.—The organ was first introduced into Europe in the year 757, by Constantine Copronimus, who presented Pepin, King of France, with one. Pepin had it placed in the church of Saint-Corneille, at Compiegne. Besides the novelty and singularity of the instrument, it was justly admired for the manner of putting it into action. Steam being employed to produce the sound, boiling water was placed in a reservoir under the pipes of the organ, the valves of which opened each time the keys were touched; and the steam, thus introduced into the pipes, produced the sound. Instruments of this construction were not, however, long in use; and, strange to say, the secret of their mechanism has been entirely lost. The action of the wind was soon made to succeed that of steam; and bellows, formed with this view, gave it free passage into the organ. The first which was constructed on this new principle, or, at least, the first which appeared in the west, was that placed by Louis-le-Debonnaire in the great Rotunda at Aix-la-Chapelle. A short time afterwards skilful constructors of organs made their appearance in Germany. There were many at Rome towards the end of the ninth century. Pope John the Eighth had drawn them thither. From Rome the art quickly spread through all Italy. In the tenth century bellows-organs appeared in England; one, amongst others, was placed in Westminster Abbey in London. The mechanism of this instrument was still very clumsy; as it had no less than four hundred pipes, and twenty-six pair of bellows, and required the most powerful exertions of twenty strong men to play it. The keys were five or six inches in breadth; and altogether so rudely constructed, that the musician was obliged to use his feet instead of his hands. In the thirteenth century, however, they began to reduce the size of the keys; so much so, that the performers played with their fingers, as in the present day. The method of placing separate rows of keys, one over the other, was invented at the same time; and by degrees the fabrication of the new lip was perfected, which afforded the means of imitating on the organ the sound of many musical instruments playing in concert. In the organ constructed by Glabren, master of the manufactory of Ratisbon, and which had been ordered for the Abbey of Weingaren in Suabia, were counted no less than sixty-six different lips; consequently sixty-six regulators, which governed the sound of sixty-six thousand six hundred and sixty-six pipes. Arriving at this point of gigantic complication, the organ was rather a kind of monument than a real instrument of music.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 10. SATURDAY, SEPTEMBER 19, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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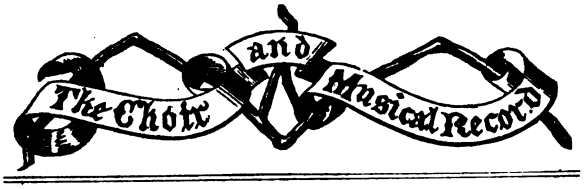

ON THE EARLY AGES OF ENGLISH MUSIC AND SONG.

By W. CHAPPELL, F.S.A.

"HISTORY had its origin in poetry,"[1] says an old Danish author, and this is undoubtedly true as to much of the early history of our own country. Without going so far as Lord Macaulay, who ranks Hengist and Horsa, Vortigern and Rowena, Arthur and Mordred, as "mythical persons, whose very existence may be questioned," we may, at least, point to many adventures of our ancient kings and heroes, which, if not altogether inventions of the poet, have undoubtedly reached us only through the medium of song. In the *Anglo-Saxon Chronicle*, two complete historical ballads, and fragments of eight or ten others, are inserted as integral parts of the Chronicle. While some of our earliest writers mix together truth and fiction, without attempting to distinguish between them, others, like William of Malmesbury, divide records for which there was some show of authority from those which were only derived from ballads sung about the country. In this way we learn the subjects of many of the legends and historical songs which delighted our ancestors for successive centuries.

William of Malmesbury wrote his history in the reigns of Henry I. and Stephen, when King Arthur had been dead about six hundred years, yet he says: "It is of this Arthur that the Britons fondly tell so many fables, even to the present day—a man worthy to be celebrated, not by idle fictions, but by authentic history"—"The sepulchre of Arthur is no where to be seen, whence ancient ballads fable that he is still to come."[2] As a specimen of the miracles attributed to this king, he tells that, "At the siege of Mount Badon,[3] relying on an image of the virgin which he had affixed to his armour, Arthur engaged nine hundred of the enemy single-handed, and dispersed them with incredible slaughter." Even this strong fiction did not die away very rapidly, for Giraldus, the Welshman, who was chaplain to Henry II., improved the miracle, by saying the image of the Virgin was fixed inside Arthur's shield, that he might kiss it in battle.

In his history of King Edward, son of Alfred the Great, William of Malmesbury says: "Thus far I have written from authentic testimony; that which follows I have learned more from old ballads, popular through succeeding times, than from books written expressly for the information of posterity. I have subjoined them, not to defend their veracity, but to put my reader in possession of all I know."[4] Again, after recounting the pride of Edgar, in compelling subject kings to be his oarsmen while he sat at the prow, William says: "For this he is justly blamed by *history*, but the other imputations, which I shall mention hereafter, have rather been cast on him by ballads."[5]

A volume might be filled with the stories which these early chroniclers derived from ballads, and, among them, not a few that have descended to the present day. For instance, who has not heard of the deception practised upon King Edgar by the nobleman whom he commissioned to offer marriage to Elfrida, if her beauty should prove as remarkable as it was famed—of the disparaging report given to the king by his messenger, while he secretly wooed the lady for himself? This narrative, which ends in the discovery of the fraud, and the death of the betrayer at the hand of the enranged king, is one of the many for which, whether wholly true, partly true, or entirely fictitious, there is no higher authority than a ballad.

We have three accounts of warriors who gained access to the camps of their enemies by disguising themselves in the dresses of minstrels. The first is of a Saxon chief, who entered York while it was closely besieged by King Arthur and his Britons; the second of King Alfred in the Danish camp, and the third of Anlaf, the Dane, in that of Alfred's grandson, King Athelstan. The second and third adventures are recounted by William of Malmesbury; but Asser, the friend and biographer of Alfred, takes no notice of his share in any such enterprise. It is therefore probable that the story has been transferred from one hero to another, if it be not altogether an invention, framed for the purpose of exalting the privileged character of the minstrel in the minds of his hearers. It must be admitted that British and Anglo-Saxon kings, knights, and all of gentle blood, were taught to play upon the harp; therefore, so far, there is no improbability in the adventure.

There were then two orders of minstrelsy, between which no sufficient distinction has hitherto been drawn. The first was the Scope (Anglo-Sax, *scóp sceop*), the bard, or inventor, who combined the arts of poetry and music, singing songs of his own composition. To be a Scope was an honourable distinction, even to men of rank. The second was the Gleeman, who, deriving his name from gleo (signifying *glee, mirth, music, song*), was a musician, and merry-maker, usually singing songs composed by others.

Many of the clergy indulged in music and poetry, and with little restraint so long as their songs were on historical or other unobjectionable subjects. Aldhelm, first Abbot of Malmesbury, and one of the most eminent churchmen of the seventh century, exercised himself daily in playing upon the various musical instruments then in use, "whether with strings, pipes, or any other variety." (Here it may be remarked, that the principal musical instruments[1] of the Anglo-Saxons were the harp, the rote, psaltery, the fiddle, which is of Anglo-Saxon origin, the cittern and the organ. To these were added flutes, single and double, blown at the end—pipes, hornpipes, bagpipes, trumpets, cimbals, tabor and drum). Aldhelm composed "trivial songs," says his biographer, and stationing himself on the bridge, "like a professed minstrel," he sang them to the people, in order to engage their attention, and having secured it, he gradually intermixed others on more instructive subjects. One of these trivial songs retained its popularity four hundred years, for William of Malmesbury says that it was sung about the country in his own time. The elevation of the ambitious

[1] "Historia initium sumpsit a poëse."—Bartholinus, *De Contemptu Mortis apud Danaicos.*

[2] "Antiquitas neniarum adhuc eum venturum fabulatur."—*De Gestis Regum Anglorum.* (Lib. iii.)

[3] Supposed to be Bannesdown, near Bath.

[4] "Sequentia magis cantilenis per successiones temporum detritis quam libris ad instructiones posteriorum elucubratis, didicerim."—(Lib. ii., cap. 6.)

[5] "Inde merito, jureque, culpant eum literæ; nam ceteras infamias, quas post dicam, magis resperserunt cantilenæ."—(Lib. ii., cap. 8.)

[1] The Harp was strung with wire. The Rote was a kind of lyre common to the Old Saxons and Anglo-Saxons. (An engraving of the Rote will be found at p. 767 of *Popular Music of the Olden Time.*) The Cittern (Anglo-Sax., *Citra* and *Citere*,) was of the lute kind, with four (single or double) strings, and strung with wire. The fiddle had four strings and a bow, as now: its history is traced in *Popular Music*, p. 761 *et seq.* An Anglo-Saxon Psaltery is engraved in Wackerbarth's *Music and the Anglo-Saxons.* The Organ was in use in England in the seventh century—see *History of the Organ*, by Edw. F. Rimbault, LL.D.

Dunstan may be attributed to his skill in music, for it was by his harping and singing to the king, when wearied with affairs of state, that he first gained the royal favour. Dunstan was skilled in all "the vain songs" of his nation, and sought to calm his excitable temperament by means of his harp. He kept it by him to the last, thinking with Bishop Grosteste, that—

"The vertue of the harpe, with skyll aryght,
Will destrye the fendy's [fiend's] might."

It appears, however, that some of the clergy were apt to indulge in songs of too convivial a character, for, among the laws made in King Edgar's reign (A.D. 960), the fifty-eighth is, "That no priest shall be a maker of ale-house songs" (literally, "He shall not be an ale-scope, *eala-scop*"), "nor in anywise be a gleeman, whether alone or with others."[1] About the same date is a similar law for Northumbrian priests, "If a priest indulge in drunkenness, or become a gleeman or ale-scope, let him make satisfaction."[2]

One of Elfric's Canons is curious, as showing that Anglo-Saxon funerals were conducted somewhat after the manner of modern Irish wakes. The 35th is as follows: "Ye ought not to make merry over dead men, nor to hunt after a corpse except ye are invited to it. When ye are invited, forbid the heathenish songs of laymen, and their loud cackling, and do not eat and drink over the body in their heathenish manner."[3]

Some of these laws and canons give an insight of the times which could not otherwise be obtained. In one council it is ordered that "neither bishops nor any other ecclesiastics shall keep *female* harpers, or players of other instruments; neither are they to sanction plays, or buffooneries by their presence."[4] In another, "Priests are not to babble in the church like secular bards, nor to dislocate the sacred words by theatrical pronunciation;" and "Monasteries are not to be receptacles of amusing arts—that is, of poets, harpers, musicians, and jesters—but honest retreats for the silent and quiet, and such as labour for God's sake."[5] We may assume that they were sometimes perverted to such uses, or why make a law against it?

Specimens of Anglo-Saxon music are still extant, and among them some that are probably of very early date, such as the music to "The Praise of Virginity," and to other poems by Saint Aldhelm. It is to be regretted that they are not intelligible to us, owing to the imperfection of the notation. The same system then prevailed throughout Europe. Over the words are placed certain accents, stops, hooks, and crooks (like slanting pot-hooks and hangers), and these were intended to guide the voice up and down to certain notes; but as they are not written upon lines, it is impossible to decide with any certainty how far the voice should ascend or descend. Such notation could only have served with the assistance of a master, for a tune must necessarily be learnt by ear where the length of notes is undefined.

The same remark will apply to later specimens, for, although, about the latter half of the tenth century, a red line was used for F, and, subsequently, a yellow line for C, (the singing marks, or neumes, being written upon and between these lines,) still the time of all notes was as indefinite as before.

It is curious that, under such disadvantages, any progress should have been made in harmony. Still the nation which used the harp and organ could not be without some practical knowledge of concordant sounds, and the Anglo-Saxons had organs of large size. One erected in Winchester Cathedral in the tenth century, is fully described by Wolstan, a contemporary writer, and he states the number of pipes to have been four hundred. This same Wolstan was the author of a treatise "On the Harmony of Tones," a work which survived at least a hundred and fifty years, for it was known to William of Malmesbury, who styles it "a most useful book."[1] He says, however, that Osberne of Canterbury (who flourished about a century after Wolstan, and outlived the Norman Conquest by about thirty years,) was indisputably the greatest of all musicians, not excepting any then living.[2]

The musical terms used in teaching boys in the tenth century, will be found in Archbishop Alfric's vocabulary, and include *Answege sang*—Song in unison; *Twegra sang*—Duet; *Hluddra sang*—Chorus; *Gedthwære sang*—Harmony; and *Ungeswege sang*—Discord.

The good monk who wrote the history of Ely has preserved a fragment of an Anglo-Saxon ballad without music, which he attributes to Canute the Great. This affords a specimen of the measure which this kind of poetry had attained in the early part of the eleventh century, although the language is rather that of the twelfth:—

"Merie sungen the muneches binnen Ely,
Tha Cnut ching reu ther by;
Rotheth, cnites, noer the land,
And here we thes muneches sæng."

(TRANSLATION.)

Merry sang the monks in Ely,
When Canute, the king, was rowing by:
Row, ye knights, near the land,
And let us hear these monks' song.

English monks were often censured for singing too quickly in the church, and this habit sprung, not improbably, from the natural cheerfulness of disposition which was undoubtedly characteristic of the English. The people delighted in holidays, and, thanks to their numerous saints, these were frequent. Athletic sports, games, tricks, feasting, and music were the favorite amusements, and as Layamon says, "songs there were merry, and lasted very long."

"The merry, free, and frank disposition of the old English," says Camden, "was thus described by Alfred of Beverley: 'England, full of sports, a free people, delighting in jokes.'"[3] William of Malmesbury says of the men of East Anglia: "They are a merry, pleasant, jovial race, but apt to carry their jokes to an irritating excess."[4]

Neither was this character for cheerfulness confined to the North and East of England. "Merry Michael, the Cornish poet, piped this upon his oaten pipe for merry England," says Camden,

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1 *Leges Anglo-Saxonicæ*, ed Wilkins, fol. 86.

2 Wilkins's *Concilia*, vol. i. p. 218, cannon No. 41.

3 Wilkins's *Concilia*, vol. i. p. 255.

4 Concilium Romano-Britannicum, Wilkins's *Concilia*, vol. i. p. 46.

5 Council of Cloveshoo, near Abingdon, A.D. 747.—Wilkins's *Concilia*, vol. i. p. 94.

1 "Fecit et aliud opus *De Tonorum Harmonia*, valde utile."—*Gesta Regum Anglorum*, b. ii. c. 8.

2 "Plura et non contemnenda de viro [*Dunstano*] volentem dicere revocat Cantuariæ cantor Osbernus, qui ejus vitam Romana elegantia composuit, nulli nostro tempore stylo secundus, musica certe omnium sine controversia primus." (*Gesta Reg. Angl.* b. ii. c. 8.) One of Osberne's treatises was *De Re Musica*, and a copy of a second, *De Vocum Consonantiis*, is stated by M. Fétis to be in the library of Christ College, Cambridge. This deserves examination, for it may throw considerable light upon the music of the eleventh century. William of Malmesbury was always esteemed an impartial writer, and unbiassed by nationality (one of his parents was English, the other Norman), so that his unqualified praise of Osberne should have excited the attention of musical historians. Osberne was born at Canterbury.

3 "Anglia plena jocis, gens libera, et apta jocari."—Camden's *Remaines*.

4 "Gens læta et lepida, facetaque festivitate jocorum ad petulantiam pronior."—*Gesta Regum Anglorum*, b. ii. c. 18.

"For money, dinners, varied drinks, no land will e'er be found
Like England, famous England, where the fertile soil is crown'd
With countless flocks and herds, and where all social joys abound." [1]

As to London, the first good description of the city and its customs was written in 1174, by Fitz-Stephen, the friend and biographer of Thomas Becket. He says that in summer evenings the young people danced till dark to the sound of the harp (or cittern), and that some of the maidens acted as musicians.[2] That, on festival days, the boys of the London schools attached to the three principal churches "contended with each other in verse," and wound up their contests "by recitations of epigrams, ballads, and rhymes, in which the foibles and frailties of their fellows were sarcastically exposed, but without naming the individuals." At this "the auditors, who were prepared to enter into the jest, shook the assembly with peals of laughter." The same author tells us that when Becket went to Paris, as Chancellor to Henry the Second, he was accompanied by about two hundred and fifty English boys, who preceded him "in groups of six, ten, or more, singing something in their own language after the manner of their country."[3]

Fitz-Stephen does not elucidate the meaning of "after the manner of their country," but he intended, in all probability, that, while some sang the tune, others joined in an underpart in harmony to it. This manner of singing seems then to have been peculiar to the English. Giraldus says, "The Welsh do not sing their tunes in unison, *like the inhabitants of other countries*, but in many parts," and "in the North of England, the inhabitants use a similar kind of symphonical harmony, but only in two parts, the one murmuring the underpart, the other singing the upper part, in a manner equally soft and pleasing."

This underpart was first called the "foot," and afterwards the "undersong" or "burthen." The harp (strung with wire) being an instrument of little power, when many persons met together, the accompaniment of voices was frequently substituted. Our early songs and carols have commonly a burthen of two lines at the *commencement*, and not, as now, at the *end* of the stanza. This burthen was intended to be sung by under-voices throughout the song, to support the tune.

The airs and graces of church-singers were strongly reprehended about this time by John of Salisbury, and by Ailred, or Aelred, a Yorkshire abbott. Each alludes to the four qualities of voice—(treble, countertenor, tenor and base), and the former says that the parts were so consolidated or intermixed, that no one could distinguish one voice from another. "If you could hear the effeminate modulations of their voices," says he, "you would think them a concert of sirens, not of men." Ailred says, "Sometimes you may see a man with open mouth, not *sing*, but, as it were, breathe out his last gasp: again, by a ridiculous interception of his voice, to seem to threaten silence: then to imitate the agonies of a dying man, or the anguish of those who suffer: in the mean time the whole body is stirred up and down with theatrical gestures, the lips are twisted, the eyes turned round, the shoulders play, and the bending of the fingers answers to every note."

This reprehension proves, at least, that the art of recitation was much cultivated by singers of the twelfth century. Both writers tell us that the people were delighted; they complain only that attention was too much absorbed by the singing. Recitation, as already shown, was then taught in the London schools, and we may fairly assume that singers of secular music were not behind those of the church in the art. An accomplished minstrel could secure an audience for fifty verses, but we now, occasionally, find it difficult to listen to three. The minstrel had some story to interest his hearers, and knew how to recite it to music; but any ballad tune will cloy, if the words, which give it life and spirit, be inaudible.

(To be continued.)

[1] "Nobilis Anglia pocula, prandia donat, et æra,
Terra juvabilis et sociabilis, agmine plena,
Omnibus utilis, Anglia fertilis est et amœna."
Camden's *Remaines*.

[2] "Puellarum cithara choros ducit usque imminente luna, et pede libero pulsatur tellus."—*Descriptio Londoniæ*, ed T. Pegge, 4to, 1772.

[3] "Gregatim euntes sex vel deli, vel plures simul, aliquid lingua sau pro more patriæ suæ cantantes."—Stephanides, *Vita S. Thomæ, Cantuar*, p. 21.

The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by EDW. F. RIMBAULT, LL.D., &c.

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

(Continued from page 76.)

CHAPTER VII.—THE PARTICULAR VSE OF MVSICKE IN CIVILL MATTERS, ESPECIALLY IN SACRIFICES, FEASTS, MARRIAGES, AND BVRIALS.

Now the civil use, to let pass all generalities which I touched before with a wet finger, may best be collected out of these solemn either actions or assemblies which are frequent in all politic states, and may be tested, for brevity's sake, within the compass of four things: to wit, sacrifices, feasts, marriages, and burials. For I dare not speak of dancing or theatrical spectacles, lest I pull whole swarms of enemies upon me. Albeit Jesbonas, of Mytilene, a man I am sure well titled, as he often went to theatres, giving this testimony of them, that he ever returned home the better by them. I confess I am accessary to their injury against Musick in bereaving it of these two so ample and notable provinces, because I do not by open resistance hinder their riot. For, howsoever obscurity may bring the stage in suspicion of unchasteness and incontinency, making dancing disfavourable and odious, I am sure that neither of them, keeping themselves under sail—that is, not overreaching their honest and lawful circumstances—can want either good grounds to authorize them, or sufficient patronage to maintain them.

As for these sacred or, rather, profane religious rites used among the heathens and pagans in reverence of their supposed gods, let that sorting of Musick into *Sophronistice*, applied to sobriety and temperance; *Encomiastice*, to praises; *Orchematice*, to dancings; *Threnitice*, to calamities; and *Pœanice*, to sacrifices, be sufficient to discharge me of further pains. Notwithstanding because examples stick deeper than precepts, and both these will scarce serve to win some men's credence, let them call to mind what the Priests of Rhea, in Crete, called Curetes, or these Corybantes in Phrygia, did; what kind of service Apollo founded at Delos, or the Sun among the Indians; in what manner those gadding housewives of Thrace worshipped Bacchus. And if one Proctor Antoninus, the Emperor, may not serve to answer thoroughly enough in behalf of Rome—who, in sacrificing to Heliogabalus, appointed Carthagenian dames to dance and make melody about the altars—let the whole clergy of Mars, called Salii (perhaps as some have guessed of dancing and leaping), instruct them what the usage and fashion was amongst the Romans.

Touching banquets, let no man, I would advise him, exclude pleasure and recreation from thence, unless he have a forehead to set against the whole world, or a face to be at defiance with all countries. For, otherwise, why have the feastmakers provided meats for the mouth, sights for the eye, perfumes for the nose, yea, why have they strewed violets and roses for the feet to walk upon, but to allure and detain their guests with all manner of delectation? And must the ear sleep all this while? No, there are questions of nature, of policy, or manners

to be disputed on, as amongst the Persians. There are riddles and mystical speeches to be explicated, as amongst the Grecians. You may eat books in time of meals, as did Alexander Severus; you may give ear to tragical and comical poets, as did Hadrianus; or, if such table-talk be too grave for your light minions, bring in young children to find you occupied with their apish prattle, as amongst the Abydens; bring in fools and jesters (the very scorns and reproaches of nature) to delight you with their toys, as amongst the Romans. And, I pray, why not Musick as well as all these? Sure, if I were privy to any reasons of yours which either are few and will shrink in the numbering, or light and will vanish in the weighing, I would never suffer my fear to bely my heart: either I would bend all my force to convince them; or if I could not, utterly forsake the defence of Musick. In the meantime, if I err, I am glad that my error is not young or self-willed, but springs even from the most ancient and best approved manners of many countries. The Arcadians (what speak I of the Arcadians?) *veteres*, the ancients (for so in Athenæus the patents are general and concern other places), were enjoined by virtue of their laws and statutes in time of feasting to sing forth praises unto their gods. Cato, his originals, for aught I know, are not extant amongst us. Howbeit, if we will be tried by one of Cato his peers, Tully can tell us that every guest was bound in musical sort to express the feats of arms and chivalry attempted and performed by their noble captains. I am bold to say they were bound, for their feasts in those days represented even the whole body of the commonwealth. They had *Regem et Legem*—their king and their laws; and every inferior, upon pain of some mulct or other, sworn to allegiance. Now, amongst these decrees, one was that a laurel or myrtle bough should pass throughout the table, from hand to hand, as an ensign or standard for each man, in his time and course, to sing under. Afterwards they were put to the harp, and he that refused it sped no better than we read Themistocles did; for—*habilis est indoctior*—he was condemned of ignorance and unskilfulness. What need I specify Lacedemon or Athens? We need not travel far to be seen in their antiquities. Every historiographer, especially in this argument, hath matter eno' to cloy and overcharge the hungriest mind, and that one song in commendation of Harmonius and Aristogiton for rooting out the tyranny and memory of Pisistratus, "Thou art not yet dead, sweete Harmonius" (for his name was remembered in every banquet), makes it a clear case touching the Athenians.

The Sybarites, besides all variety of minstrelsy, brought in horses at their times of feasting to tread the measures. But to set the sun against the lesser stars, I mean the son of Sirach against all profane authors (for how can I confound myself and the readers in so ample a usage of authorities?), he compares Musick in a feast to an emerald or carbuncle set in gold. If it be perilous, why does the wise man commend it to us in his writings? If vile why doth he match it with two so excellent and precious stones? But his bare word is to me a better warrant for the ratifying of it than all their peevish and scarce colourable wrangling to reprove it.

I come to marriages, wherein, as our ancestors (I do willingly harp upon this string, that our younger wits may know they stand under correction of elder judgment) did fondly or with a kind of doting, maintain many rites and ceremonies, some whereof were either shadows or abodements of a pleasant life to come, as the eating of a quince pear to be a preparation of sweet and delightful days between the married persons; the joining of Mercury and Venus, as a token that love must be preserved and fastened by courteous speeches; with other not unlike: so in the time of solemnising the same they had choice and set songs appointed for the purpose. The Grecians generally, by report of Aristophanes, one of their poets, sang "Hymen, O Hymenæe, O Hymen!" calling upon the name of him whom they made their chief superintendent over such matters. And Plato, in his book, entitled "Gorgias," makes mention of this ditty as peculiarly belonging to those festival times. "*Formosum esse*," &c.:—

> "Wilt thou be blessed and happie indeed,
> Be faire, rich, and healthy if thou wilt speede."

The Athenians, one of the best flowers of Greece, sang verses, perhaps some black chant, without order or distinction, as it is reported to be thus translated:—

> "Embrace and love the good, the carpet knights repel;
> How little favour they have found elsewhere who knowes not well?"

I will end with the end of all mortality, which, though it be the dissolution of nature—a parting of the soul from the body—terrible in itself to flesh and blood, and amplified with a number of displeasant and uncomfortable accidents, as the shaving of the head, howling, mourning apparel, funeral boughs of yew, box, cypress, and the like, yet we shall find, by resorting to antiquities, that Musick hath had a share amongst them, as being unreasonable at no time. I let pass the Thracians, with their triumphs and jubilees, for the happy estate of their deceased friends and kinsfolk. The Lybians—most honourable mention of those principally which were slain either by elephants or other wild beasts, or spent their blood and livelihood in the field for maintenence of their country—I cannot omit without injury to their thankfulness and mine own cause. The rather sith the cause which moved them to these exigencies cannot be ungrateful to any loyal and well-disposed ears. Autumn winds are not so common as authorities if I would use them. Every grammar scholar that openeth an orator, poet, or historiographer shall see trumpets, pshalms, and singings attributed to funerals. And, to reduce all veins to the heart, and all authorities to one head, if there were no such remembering of the dead, why have they deified a goddess of these songs, that, as Ian amongst them was the first god to open the door and entrance of their lives, so Mænia should be the last to do them any service by quickening them after their deaths, and raising up a second life by a wailful yet a musical commemoration of their laudable deserts.

(To be continued.)

ORGAN NEWS.

A new organ for St. George's Church, Belfast, having just been built by Mr. J. W. Walker, an opportunity of hearing its powers was afforded on Saturday evening, the 12th inst., at the manufactory, Francis Street, when Dr. Chipp performed a choice selection from the works of Mendelssohn, Pleyel, Bach, Handel, &c. The following is a description of the instrument, which has a fine full tone, particularly in the diapasons:—It has two complete Manual Organs, compass of each from CC to G, 56 notes, and Pedal Organ, compass from CCC to Tenor F, 30 notes. It is enclosed in a handsome stained and varnished case, with gilt speaking pipes in front, 19 feet high, 15 feet wide, and 15 feet deep.

GREAT ORGAN.

Stops.		Pipes.	Feet.	
1	Prepared for Double Diapason		16	tone.
2	Open Diapason	56	8	
3	Open Diapason, Small	56	8	
4	Dulciana, Tenor C, continued by Stopped Diapason	44	8	
5	Stopped Diapason	56	8	tone.
6	Octave	56	4	
7	Flute	56	4	tone.
8	Twelfth	56	2⅔	
9	Fifteenth	56	2	
9	Prepared for Mixture, III. ranks			
10	Prepared for Trumpet			

SWELL ORGAN.

1	Double Diapason (metal and wood)	56	16	tone.
2	Open Diapason (metal through)	56	8	
3	Viol di Gamba, Tenor C, continued by stopped Diapason	44	8	
4	Stopped Diapason	56	8	tone.
5	Gamba	56	4	
6	Flute	56	4	tone.
7	Twelfth	56	2⅔	
8	Piccolo	56	2	
9	Mixture, III. ranks	168		
10	Double Trumpet, Tenor C	44	16	
11	Horn	56	8	
12	Oboe	56	8	
13	Krumhorn	56	8	

PEDAL ORGAN.

1	Open Diapason	30	16	
2	Bourdon	30	16	tone.
3	Octave	30	8	tone.

COUPLERS.

1 Swell to Great. | 2 Swell to Pedals. | 3 Great to Pedals.
8 Composition Pedals to Great. | 3 Composition Pedals to Swell.

A splendid organ, recently built by Messrs. Forster and Andrews, of Hull, and presented to the Parish Church of Kirkby Lonsdale, Westmoreland, by A. B. Tomlinson, Esq., of Biggin's House, was played for the first time during divine service, on Sunday the 6th inst. Dr. Spark presided in an able manner, and the result was equally satisfactory to the generous donor, his grateful townsmen, and the large congregation which assembled morning and evening in the church.

The organ contains thirty stops, including the couplers, of which the following is a list:—

GREAT ORGAN, compass CC to G in alt.

1	Bourdon	Wood ...	16 feet tone	56 pipes
2	Open Diapason	Metal ...	8 feet	56 "
3	Violon Diapason (Empty Slide)			
4	Hohl Flöte	Wood ...	8 "	44 "
5	Dulciana...	Metal ...	8 "	44 "
6	Stop Ped Diapason Bass ...	Wood }	8 feet tone	56 "
7	Stop Ped Diapason, Treble ...	Metal }		
8	Principal	" ...	4 feet	56 "
9	Flute, Stopped	Wood ...	4 feet tone	56 "
10	Twelfth	Metal ...	2⅔ feet	56 "
11	Fifteenth	" ...	2 "	56 "
12	Full Mixture, IV ranks ...	" ...	various	224 "
13	Trumpet	" ...	8 feet	56 "
14	Clarinet	" ...	8 "	44 "
				804

SWELL ORGAN, compass CC to G in alt.

15	{Leiblich Bourdon / Lower octave not in box}	Wood ...	16 feet tone	56 pipes
16	Open Diapason	Metal ...	8 feet	44 "
17	Stop Ped Diapason	Wood ...	8 feet tone	56 "
18	Bell Gamba or 4 feet Flute (Empty Slide)			
19	Principal	Metal ...	4 feet	56 "
20	Piccolo	" ...	2 "	56 "
21	Mixture, III. ranks	" ...	various	168 "
22	Cornopean	" ...	8 feet	56 "
23	Oboe	" ...	8 "	44 "
24	Clarion	" ...	4 "	56 "
				592

PEDAL ORGAN, compass COC to F.

25	Open Diapason	Wood ...	16 feet	30 pipes
26	Bourdon	" ...	16 feet tone	30 "
				60

COUPLERS.

27	Great Organ to Pedals.	
28	Swell ditto to ditto	28 pipes
29	Swell ditto to Great Organ	30 "
30	Pedal Organ in Octaves, 24 pipes additional.	
	Four double action Compostion Pedals to Great Organ.	
	Two ditto ditto ditto ditto to Swell.	

SUMMARY.

(One blank)	Great Organ	14	Registers	804 Pipes
(One blank)	Swell ditto	10	ditto	592 "
	Pedal ditto	2	ditto	60 "
	Couplets	4	ditto	24 "
				1480

Sforzanda Pedal—Great Organ to Swell.

The organ has a radiating pedal-board, and all the materials and modern mechanism are first-class. Of the quality of the various stops it is scarcely possible to speak too highly, yet however good these various stops are, taken separately, the principal point of the instrument consists in the general effect of the whole when the different organs are coupled together. The several varieties of tone were blended in such happy proportions, the weight and body of the diapasons so accurately balanced and supported the ringing mixtures that a volume of sound was produced that was truly sublime. The reeds, too, were magnificent. The metal pipes are all of the finest spotted metal, and the front artistically illuminated, the spotted metal forming the ground.

CHORAL FESTIVALS, &c.

DOWNTON.—CONGREGATIONAL MUSIC.—For some months past an effort has been made in the parishes of Onibury and Stokesay to improve Church music by public congregational practices, on Sunday and week-day evenings, rather than by the establishment of regularly-appointed choirs. This effort, which has proved on the whole very successful, culminated on Thursday, September 3rd, in a meeting of the persons who have been in the habit of attending these practices, with the choir at Downton, at which place they spent a most agreeable day. At the invitation of A. R. Boughton Knight, Esq., they met at the beautiful church lately built by him, at 1-30 p.m., when full choral service was performed, with considerable success. The anthem, "Lord, for thy tender mercies sake" (Farrant), was accurately and effectively performed, as was also the long and rather trying Psalm, the 18th, which occurs in the service of the day. The hymn, "Jerusalem the golden," was joined in not only by the united choirs, numbering sixty voices, but by the congregation. The service ended, the whole party of singers proceeded to the Hay-mill, a lovely and romantic spot in Mr. Boughton Knight's grounds, where a substantial and most abundant dinner was provided by the liberality of the farmers of the parishes from which the choirs had come. At 5-30 the party reassembled in the hall of the castle, where, before a numerous audience, a short but successful concert was given, under the direction of Mr. Hill, the instructor of choirs in the Salop Archdeaconry. The first part consisted of:—"See our oars with feathered spray," "Since first I saw your face," "All among the barley;" The latter of—"Behold darkness," and "The people that walked in darkness" (Handel); "Holiest, breathe an evening blessing" (chorus), which was encored; and lastly, the Evening Hymn, joined in by the whole company. The concert over, the entire party were entertained by a profuse and elegant repast, provided by Mr. Boughton Knight. Such meetings as these, conducted with cordiality, and without unnecessary display, would do much to cement together, in mutual confidence and love, the somewhat too separated ranks of English society.—*Shrewsbury Chronicle.*

REVIEWS.

Antient Christmas Carols. Arranged for Four Voices by EDMUND SEDDING. 1s. NOVELLO. MASTERS.

WE are delighted to congratulate Mr. Sedding on his Carols having reached a third edition. All our readers who have not seen this collection should at once procure it. Whether the word "Nowell" can be ever restored to common use, is, we think, at least doubtful; and perhaps it would have been wiser to have altered it, as these Carols are not merely reproductions of the antique for the sole benefit of the antiquarian, but hearty tuneful songs for all faithful children of holy mother Church. One little blot, as it seems to us, must be noticed. In the French Nöel, No. 7, the English words written by Rev. F. G. Lee, the following distich occurs:—

"And at the midnight knelling,
Ere the mass is sung."

Now, "the mass" is not the vernacular for Holy Communion, nor can we see any reason to desire that it should be; and that one line will probably keep these Carols out of many a school and many a parish.

Melody Sheets. By WILLIAM WALKER. Wharfedale Steam Printing Works, Otley, Yorkshire. 6 Nos. for Sevenpence.

No. 2. I wish to meet my Saviour.
No. 4. I want to be an Angel.
No. 5. A Christmas Carol.
No. 11. Star of Peace.

THE great fault of all these is the lamentable doggrel that the composer writes for them. The very title of No. 4 is enough, and more than enough: I *want* to be an *angel*. This is not the place to discuss theology, or we might notice the author's peculiar theory, that the souls of departed infants become angels. The music may suit those who can tolerate the doctrine.

Spring, Spring, beautiful Spring. 6d. By WILLIAM WALKER.

MR. WALKER'S *afflatus* can dimple the surface of the shady pool, but cannot stir the depths of the ocean. In other words, he has succeeded in writing a very graceful part-song to Spring, though his sacred effusions are such as we cannot praise.

The Bells of St. Petersburg. By J. W. ASQUITH. ASHDOWN & PARRY. 4s.
THE theme of this composition is best known as "Those evening bells." It might be useful as a lesson in arpeggio playing, but would certainly not do much to form the taste, except in a wrong direction.

Rest! where shall we rest? By J. W. ASQUITH. CRAMER, BEALE & WOOD. 2s.
CALM and peaceful, in fact, rather sleepy, requiring a very moderate compass.

Blue eyes are full of danger. By W. J. HINDLE and J. W. ASQUITH. D. SCHOLEFIELD, Huddersfield. 1s.
A VERY quaint little song, sure to please.

Softly sleep, thou guileless infant. By E. GERARD BRES. COPLEY & Co., Westbourne Grove, London. 2s. 6d.
VERY well calculated to lull an infant, or a grown-up person, into a state of drowsiness.

Oh, Stream, descending. Glee for Four Voices (S.A.T.B.) By J. S. J. S. NOVELLO. 2s.
WITH the exception of a rather harsh modulation introducing the fourth verse, this glee cannot fail to give pleasure. There is a misprint, we suppose, in the first chord of the second line on page 3, either the ♮ omitted before F, or else the bass note should be D.

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record.*)

SIR,—Organists, in their professional character, are public men, and therefore their professional performances are properly open to public criticism. And, if they be criticised fairly, I believe the generality of our organists will not complain. But I think the treatment they sometimes receive is scarcely just. For instance, suppose the clergyman appoint to be sung No. 239, Bickersteth's collection, commencing thus,

"O come loud anthems let us sing,
Loud thanks to our Almighty King;"

or No. 319, ending with,

"Loud the song of vict'ry raise:
Shout the great Redeemer's praise;"

or No. 229, in which occurs the following couplet,

"Let the organ in his praise
Learn its loudest notes to raise."

The probability is, that at these verses, the organist would bring on the power of his organ. Fairness to him requires that a critic, in giving an account of this matter, should do something more than make the bare assertion, "I was at a certain church at a certain time, and found the organist a noisy one;" because, though it is true the organist makes a noise, he makes it for what he considers to be a good object, namely, to give force to the words. As the great majority of organists would fall into this error of judgment, if it *is* an error, to accompany the words in question with the full organ, I think "The Choir" would be doing good service to them, if it would give its opinion as to the proper way of accompanying in these and such-like cases. Thanking you for the courteous manner in which a former communication was received. I remain, Sir,

Your obliged and obedient servant, LITTLEJOHN.

Halifax, September 9, 1863.

[A "noisy" organist is not, in our opinion, one who accompanies certain portions only of the hymns or canticles or anthems with the full organ; but rather we understand by our correspondent's term an organist who is for ever snorting and blowing off his instrument at its loudest throughout all that he accompanies.

If the clergyman appoint absurd music or hymns to be sung in his church, the organist must take the best of what we deem no small misfortune. A good temper and a sound musical taste will in the end, we believe, surmount all difficulties. "I won't play this—and I won't let the Choir sing that," are not good sentences for improving any taste, however debased; while we know that a sound musician is capable of making even a vile anthem, or the most secular hymn-tune, or still more, the most bombastic verses, "go down," we do not say, decently, but *not indecently.*—If we had to accompany the last lines from No. 229, we should let out every stop on the organ, and consider the *couplet instrumental!*—In Whitfield's Chapel we once heard "And kick their foes to Hell," given out for singing. What would LITTLEJOHN have done there?—*We* walked out.—ED. *C. M. R.*]

A. H. BROWN.—Thanks.

ARTHUR CROSBIE.—We have no intention of publishing double chants. *Correct* music is not to be written by the light of nature; on the contrary, it is waste of time to attempt composition without a knowledge of the elements of musical grammar, of which your two chants, we are sorry to say, show total ignorance.

RECTOR.—Your letter and answer will appear next week.

Communications received from CONSTANT SUBSCRIBER, H. COLUMBINE, J. A., W. REYNOLDS, X. X., W. J. WESTBROOK, MARGARET, Χορεῖος.

MISCELLANEOUS.

THE PRIVILEGE OF GENIUS.—The musician of genius is a privileged being. He is not forbidden to violate the severest precepts of music, when the departure from them is justified by the effects produced. In music, as in all other fine arts, it is the business of the *artist* to assign and observe rules: to find the exception is the province of *genius.*

A new Choral Society is just announced, under the name of The North London Choral Union, to meet at the Agricultural Hall, Islington, conductor, Mr. Glenn Wesley. A preliminary meeting was held on Wednesday the 16th inst., when upwards of 600 names were enrolled, and the practice of the *Messiah* commenced. The large organ exhibited by Messrs. Willis at the International Exhibition has been secured for the hall, and there appears every prospect of a decided success. The rehearsals will be held on Monday evenings.

PRESENTATION TO THE ORGANIST OF CHRIST CHURCH, READING.—On Saturday, 29th August, the talented organist of the above church, W. H. Birch Esq., was presented by his choir with a very handsome timepiece, as a mark of their personal esteem, and high appreciation of his painstaking efforts. This event was wholly unexpected, and it is the more gratifying as Mr. Birch has only held the post of organist for about a year, during which time, however, it is but justice to say that the singers have made great advances in thorough efficiency owing to the unwearied and indefatigable exertions of their leader, seconded by their own diligence and perseverance. It may be remembered that in this Church has recently been erected the splendid organ exhibited in the International Building by Mr. Jones, of Fulham Road, and it is pleasing to know that the instrument has given perfect satisfaction up to this time.

HAYDN'S "PASSIONE."—In the latter portion of the eighteenth century, when the school of vocal composition progressed rapidly towards perfection, through the genius of Pergolesi, Leo, and others, there was wanted some great mind to impart soul to the orchestra, to animate its frame, and to teach it the language of passion, surprise, and emotion: such a man was Haydn. His works best attest how far he effected his mission. When the fame of this "father of modern music" had been fully acknowledged, he was requested to write suitable music to accompany a religious service denominated the "Entierro," commemorative of the three hours' agony of the Redeemer on the cross, during which time he uttered those "seven last words" or sentences which form the subject of this sacred cantata. It was introduced at Madrid, and consisted successively of sermon, meditation, and prayer, suggested by each sentence of the Saviour, and having the interval filled up by seven slow movements of a devotional and duly expressive character. All competent judges of music are unanimous in their praise of this "most perfect" composition, and which, with the author's "Stabat Mater," are perhaps unequalled in this style by any other composer.

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THE CHOIR AND MUSICAL RECORD.

Vol. I.—No. 11. Saturday, September 26, 1863.

That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of Church Music."—*Resolution in Convocation, May 22, 1863.*

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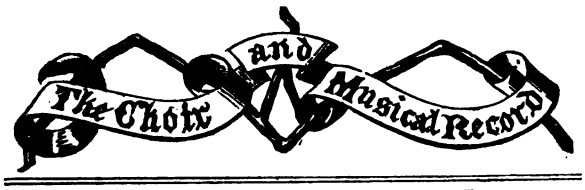

NORWICH MUSICAL FESTIVAL.

The Fourteenth Norwich Triennial Musical Festival commenced on Monday evening, and concludes to-day. As an appropriate introduction to our narrative of the proceedings of the week, the following brief "notes" of the origin and subsequent history of the institution—of which we are as Norwich men so proud—may not be uninteresting.

The first Festival was held in 1824, the movement having been originated in the previous year, when the idea was suggested by the late Mr. Bacon and Professor Taylor, of substituting a musical festival for the annual "oratorio" and sermon in the Cathedral for the benefit of the Norfolk and Norwich Hospital. The musical arrangements were entrusted to the Rev. R. F. Elwin, Mr. Athow, Mr. Bacon, and Mr. E. Taylor. The corporation granted the use of St. Andrew's-hall for the performances, and gave leave for the erection of an organ at the west end, towards the expense of which they voted £100. The organ was built by Gray, of London, who was materially assisted by Mr. Elwin, who in 1836 added the present pedal pipes.

The principal vocal performers in 1824 were Mrs. Salmon, Miss Stephens, Miss Carew, Madame Ronzi de Begnis, Mr. Vaughan, Mr. Bellamy, Master Kempton, and Signors Garcia and De Begnis. There were 150 persons in the chorus, and 109 in the band. Sir George Smart was the conductor, Mr. Buck and Mr. Pettet assistant-conductors, and Messrs. Cramer and Kieswetter leaders of the band. There was only one oratorio—*The Messiah*—given entire, the other mornings being devoted to selections. The same programme was carried out at the two succeeding Festivals. In 1827 the singers were Madame Pasta, Miss Stephens, Miss Bacon, Miss H. Cawse, Madame Caradori Allan, Messrs. Braham, Vaughan, Terrail, and Edward Taylor, and Signor Zuchelli. In 1830 the vocalists were Madame Malibran Garcia, Madame Stockhausen, Mrs. W. Knyvett, Master Phillips, Messrs. Braham, Terrail, Vaughan, E. Taylor and Signor de Begnis. The band had been increased to 121, and the chorus to 220. Sir G. Smart still continued the conductor, with Messrs. Cramer and Mori leaders, and the band included the two Lindleys, Nicholson, Dragonetti, &c. Three oratorios were produced entire in 1833—Spohr's *Last Judgment*, *The Deluge*, by Schneider, and *The Creation*. The singers were Madame Malibran. Miss H. Cawse, Miss Bruce, Madame de Meric, Master Howe, Signor Donzelli, Messrs Horncastle, Hobbs, E. Taylor and H. Phillips. For solo instrumentalists there were De Beriot (violin), Denman (bassoon), Distin (trumpet). The band numbered 119, and the chorus 246. In 1836 *The Creation*, *Israel in Egypt*, Spohr's cantata, *The Christian's Prayer* and *Redemption*, an oratorio adapted by Mr. Taylor to the music of Mozart's Requiem were given. The singers were Mrs. A. Shaw, Miss Bruce, Miss Rainforth, Miss Tipping and Madame Assandri; with Signor Ivanhoff, Messrs. Hobbs, H. Phillips, E. Taylor, Hawkins and Signor Lablache. In 1839, Professor Taylor assumed the post of conductor, vacated by the death of Sir. G. Smart; and the band and chorus was increased to a total of 402. The principal vocal performers were Madame Persiani, Signora Piacci, Miss Birch, Miss M. B. Hawes, and Madame Stockhausen, Messrs. Hobbs, Phillips, Balfe, Young, Francis and Signor Tamburini. *Israel in Egypt*, Spohr's *Calvary*, *The Messiah* and *Redemption* were given entire. Dr. Spohr visited England on this occasion, and, besides conducting his oratorio, was engaged as solo violinist; Madame Oury, the pianiste, had also an engagement. In 1842 *The Creation*, Spohr's *Fall of Babylon* (first time), *Samson* and selections from Rossini's *Stabat Mater* formed the subjects of the morning performances. Professor Taylor again conducted, and the singers were Madame Caradori Allan, Miss Bassano, Miss Rainforth, Miss M. B. Hawes, Signora Pacini, Messrs. Hobbs, Phillips, Balfe, Bradbury, Young, Walton and Signor Rubini. The production of the *Fall of Babylon* was an immense success. In 1845 Madame Grisi, Madame Caradori Allan, Miss Dolby, Miss Poole, Signor Mario, Signor F. Lablache, Messrs. Hobbs, Hawkins, Machin, Bradbury and Herr Staudigl, were the vocalists; Mr. Benedict appeared for the first time as conductor, a post he has since retained; Mr. T. Cooke re-placed Mr. F. Cramer, who retired from the profession, as leader of the band, and Mr. Turle was organist, a position he had filled for everal festivals. The morning performances comprised a Hymn by Weber, selections from Rossini's *Stabat Mater* and Mozart's *Requiem* and *Calvary*, *The Seasons*, Purcell's *Jubilate* and *The Messiah*. In noticing the Festivals up to this period, we ought not to omit to allude to the valuable services, in promoting their success, of the Rev. R. F. Elwin, the director of the Choral Society, in acknowledgment of which the members, and other friends, presented him in 1846 with a handsome service of plate and a purse of money. In this year (1846) the Choral Society sustained a severe loss in the death of Mr. John Hill, who, since the departure from the city of Professor Taylor in 1825, had officiated as chorus master, and under whose training the society had become, in the opinion of Mr. Hogarth, and other eminent musical critics, "the first in Europe." His son was elected to the vacant post, and has ably filled it up to the present time. Mr. T. Cooke, the leader of the band, died in February, 1848, and his place at the Festivals was taken and has since been held by Mr. Blagrove; Mr. Harcourt also then assumed his present post of organist. The vocalists that year were Madame Viardot Garcia (Jenny Lind having declined an offer of £1000 which was made to her by the committee), Madame Castellan, Madlle. Alboni, Misses A. and M. Williams, Messrs. Sims Reeves, Lockey, H. Phillips, H. Whitworth and Signor Lablache. The sacred pieces were *Elijah*, *Israel in Egypt*, *The Creation*, Mozart's *Davidde Penitente* and *The Christian's Prayer*. The band included Messrs. Blagrove, Thomas Watts (violins); Wagstaff, Hill (violas); Lindley, Lucas (violoncellos); Howell, Flower (double basses); Card (flute); Grattan Cooke, Walsch (oboes); Lazarus, Maycock (clarionets); Bauman, Godfrey (bassoons); Jarrett, Rae (horns); Harper, Irwin (trumpets); Smithers (trombone); Prospere (ophicliede); Chipp (drums). The Festival of 1852 (it having been postponed from 1851 on account of the Exhibition) was marked by the production of the oratorio, *Israel restored*, by Dr. Bexfield, a young composer, a native of the city, and formerly a chorister in the Cathedral, whose premature death prevented his reaching that degree of eminence to which his great abilities bid far to lead him; and Mr. H. Pierson's *Jerusalem*. The principal vocalists were Madame Viardot Garcia, Miss L. Pyne, Madame Fiorentini, Miss Alleyne, Miss Dolby, Signor Gardoni, Mr. Sims Reeves, Mr. Lockey, Signor Belletti, Herr Formes and Mr. Weiss. The band presented but little change; the only noticeable one being the addition of M Sainton to the violins. A feature of this Festival also was the performance of Mendelssohn's music to the *Midsummer Night's Dream*, the text being read by Mrs. Kemble. *The Messiah* was given on the Friday morning, and has since continued to be associated with that morning's performance.

In 1854, the vocalists were Madame Clara Novello, Madame Bosio, Madame Castellan, Madame Weiss, Miss Dolby, Signors Gardoni, Lablache, Belletti, Sims Reeves, Herr Reichardt and Mr. Weiss. The solo performers included M. Sainton, Mr. H. Blagrove and Herr Hausman. For the morning performances, of which there were four, there was Rossini's *Stabat Mater*, Beethoven's Mass in C, *The Creation*, *Elijah*, *The Messiah*; and Handel's *Acis and Galatea* was given at the Tuesday evening's concert. The festival was resumed in 1857, with Madame Clara Novello, Mdlle. Piccolomini, Mdlle. Leonhardi, Signors Giuglini, Gardoni and Belletti, Mr. and Mrs. Weiss, Mr. and Mrs. Lockey and Mr. Miranda as principle vocalists. The festival commenced with a miscellaneous concert on the Tuesday evening, in the course of which Howard Glover's descriptive cantata, *Tam O'Shanter*, was produced. On Wednesday morning Spohr's cantata, *God thou art Great*, Mendelssohn's *Hymn of Praise*, Mozart's *Requiem*, were given; on Thursday morning *The Mount of Olives* and *The Seasons*; on Friday *The Messiah*; with, as usual, miscellaneous concerts on the Wednesday and Thursday

evenings. The festival of 1860 was marked by the production of Herr Molique's oratorio *Abraham*, Mr. Sterndale Bennet's *May Queen* and Mr. Benedict's *Undine*, the first and last written for this festival. *The Creation*, *The Dettingen Te Deum*, *The Last Judgment* and the *Messiah* were also given. Madame Clara Novello made her last appearance here; the other principal vocalists being Madame Tietjens, Mr. and Mrs. Weiss, Miss Palmer, Madame Borghi Mamo, Mr. Sims Reeves, Signor Giuglini, Messrs. Wilbye Cooper, Santley and Signor Belletti. The solo instrumentalists were Miss Arabella Goddard, Messrs. Sainton, H. Blagrove and Signor Piatti.

The present festival properly commenced with Monday evening's concert; but there were of course the usual rehearsals on Monday and Tuesday.

MONDAY EVENING'S CONCERT.

The concert commenced, according to time-honoured custom, with "God Save the Queen," the solos being sung by Mdlle. Tietjens, Miss Palmer, Mr. Montem Smith and Mr. Weiss. The oratorio (*Judas Maccabæus*) was not given entire; in fact, it would have been too long; as it was, it was half past eleven before the last chorus terminated. The overture was finely given. The opening chorus, which announces the death of Matathias, was impressively given by the choir, who throughout sang well. If the choruses in *Judas Maccabæus* are not numerous, they certainly may rank amongst the finest specimens of choral composition. The three-part chorus for altos, tenors and basses, "Disdainful of danger," was delivered with all the energy and fire that its martial and confident character calls for, and the grand chant of victory with which the second part opens, "Fallen is the foe," was no less vigorously and correctly sung; the full force of the chorus and band, however, as were the resources of the composer, were especially developed in the magnificent outburst of triumph, "See the conquering hero comes," which was given with splendid effect. The succeeding march too was admirably played, Mr. Seymour on the side drum displaying his accustomed precision and vigor. If the chorus had opportunities of distinguishing themselves, still more had the solo vocalists, for in no oratorio of Handel's do beautiful songs and duets more abound than in *Judas Maccabæus;* thus Mdlle. Tietjens had the fine devotional air, "Pious orgies," and the charming recitative and air, "From Mighty Kings," splendidly sung, and in which her superb voice was heard to advantage. Madame Sherrington had for her part in the programme the graceful recitative and air, "Wise men flattering," and "So shall the lute," one of the most beautiful airs in the work, and which was exquisitely sung. To Mr. Weiss fell the noble recitative, "Arm, arm, ye brave," and to Mr. Santley the florid air, "The Lord worketh wonders." The other pieces were distributed amongst Madame Weiss, Miss Palmer, Miss Wilkinson and Mr. Montem Smith, who, setting aside comparison with the other vocalists, acquitted themselves well. We have reserved mention to the last of Mr. Sims Reeves, who, of course, had the principal tenor airs. Never have we seen this gentleman more desirous of exerting himself in a manner worthy of his great powers; and never has he achieved a greater triumph than he did on Monday evening. Certainly, while listening to him, we were easily inclined to believe in the wondrous power said to be possessed by the musician of the Great Alexander, who at will could rouse his master from lethargic luxury to deeds of arms.

TUESDAY EVENING.

The first miscellaneous concert, on Tuesday evening, was not very numerously attended. It commenced with Beethoven's *Pastoral Symphony*, and was succeeded by Leporello's account of his master's conquests, "Madamina," in which Signor Bossi made his debût before a Norwich audience. Signor Bossi is a native of Fano, where he was born in 1833. He first appeared nine years ago at the theatre of Pesaro, and has since fulfilled engagements at Rome, Florence, Geneva, Barcelona, &c., and last season at Her Majesty's Theatre. A duet from Spohr's *Faust*, by Mr. and Mrs. Weiss, "Segui oh cara," came next, followed by Mendelssohn's concerto for the violin. "Oh, ruddier than the cherry" was given superbly by Mr. Santley, and the beautiful running accompaniment as finely played by the band. Madame Lemmens Sherrington warbled most deliciously Wallace's sparkling air, "My long hair is braided" (*The Amber Witch*), and Mr. Weiss sang with excellent taste the aria from *Rinaldo*, "Lascia Amor." The next thing in the programme was Mr. Cusins's *Royal Wedding Serenata* (conducted by himself), which was composed in honor of the marriage of the Prince and Princess of Wales, and was performed on the opening night of Her Majesty's Theatre. Mr. Sims Reeves's chaste singing of the ballad, "The Message," specially written for him by Blumenthal, was received with all the enthusiasm it so well merited. Verdi's quintetto from *Un ballo in maschera*, very charmingly given by Madame Lemmens Sherrington, Mdlle. Trebelli, Signor Bettini, Signor Bossi and Mr. Santley, brought the first part to an end.

It was nearly half-past ten when the second part began with Weber's last overture (*Oberon*) which was produced immediately previous to his too early death—a composition whose beauties were fully interpreted by Mr. Benedict's corps of instrumentalists. Signor Bettini (another *debutant*) sang the romance from *L'Elisir*, "Una furtiva lagrima." His voice, a tenor, is not powerful, but of very fine quality, and he sings with great taste. After Signor Bettini came Mdlle. Trebelli (otherwise Signora Bettini), also another *debutante*. She sang the "Valse legère," from Gounod's *Faust*, with a grace and delightful abandon that charmed her hearers. The next three pieces were also selections from Gounod's *Faust*, a nicely modulated cavatina, "Qual turbamento in core," expressively sung by Mr. Sims Reeves; the chorus of soldiers, "Glory and love to the men of old," and the "Scene des bijoux," "E strano poter," which was given with charming vivacity and archness by Mdlle. Tietjens. Selections from Howard Glover's operas of *Once too Often* and *Ruy Blas* followed, but the song, "Love is a gentle thing," set down for Miss Palmer, was omitted, owing to that lady's sudden indisposition. The selection was, therefore, confined to the trio, "Too true were my forebodings," by Madame Sherrington, Mr. Montem Smith and Mr. Weiss; the ballad, "Could life's dark scene," nicely sung by Madame Weiss; and the duet, "And is it thus you amuse your friend," by Madame Sherrington and Madame Weiss, who sung Miss Palmer's part. The remaining pieces were Schubert's duet, "Dis le moi," delightfully given by Mdlle. Trebelli and her husband; the old song, "O say not woman's heart is bought" (Whitaker), very carefully and nicely sung by Mr. Montem Smith; a pretty serenade by Gounod, "Quand tu chantes bercée" (with violincello obligato by M. Paque), in which Miss Eleonora Wilkinson obtained deserved applause; Sir Henry Bishop's part-song, "Sleep, gentle lady," and the overture "Flauto Magico."

WEDNESDAY MORNING.

JOASH.

Joash, a sacred drama, composed by Mr. E. Silas, was the feature of Wednesday morning, when it was performed for the first time in public. We extract the following description:—

The Argument.

Ahaziah, King of Judah, having been killed, his mother, Athaliah, seized upon the crown, and ordered every descendent of King David and her own grandchildren to be destroyed; but Joash, the infant son of the late king, was wonderfully preserved by Jehosheba, the daughter of King Joram, the sister of Athaliah, and wife of the High Priest Jehoiada, who stole him from among the king's sons that were slain, and secretly hid him in the temple for six years, where he was brought up and educated by Jehoiada, unknown even to his mother, Zebiah, who believed that her child had been murdered with the rest. 2 Kings xi, 2, 3. When Joash was seven years old, the High Priest, Jehoiada, informed the Levites that one of the royal house of David still lived, produced the child, and annointed him king, and the people "clapped their hands, and said, God save the King."—Ver. 12. When Athaliah heard the noise of the guard and of the people, she was informed that her Jewish subjects were in a state of revolt, and went to the Temple to quell the tumult by her presence,—Ver. 13. "And when she looked, behold the king stood by a pillar, as the manner was,

and the princes and the trumpeters by the king, and all the people of the land rejoiced, and blew with trumpets, and Athaliah rent her clothes, and cried, Treason, treason."—Ver. 14. "But Jehoiada the Priest commanded the captains of the hundreds, the officers of the host, and said unto them, have her forth without the ranges, and him that followeth her kill with the sword. For the priest had said, Let her not be slain in the house of the Lord."—Ver. 15. "And they laid hands on her; and she went by the way by which the horses came into the king's house, and there was she slain."—Ver. 16. "And all the people of the land went into the house of Baal, and brake it down; his altars and his images brake they in pieces thoroughly, and slew Mattan the priest of Baal before the altar."—Ver. 18. "And Jehoiada made a covenant between him, and between all the people, and between the king, that they should be the Lord's people."—2 Chron. xxiii. 16.

The characters introduced are—Jehoiada, High Priest of the Jews (Bass, Mr. Weiss); Mattan, Priest of Baal (Baritone, Mr. Smythson); Ishmael, confidant of Jehoiada and Captain of the Levites (Tenor, Mr. Montem Smith); Joash, the Boy-King, last survivor of the root of Jesse (Alto, Miss Palmer); Zebiah, Mother of Joash (Soprano, Madame Lemmens Sherrington); Athaliah, Usurper of the throne of Judah (Soprano, Mdlle. Tietjens); Chorus of Levites, Priests of Baal, Pagan Maidens, and Jewish Attendents.

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Mr. Silas conducted the oratorio. After the usual interval of rest, the performances were resumed with a short selection from Leslie's *Immanuel*, the "Scene at the Gates of Nain," which was worthy of a place in the Festival programme; the solos being given by Mr. and Madame Weiss and Mr. Montem Smith. Then followed the selections from *Stabat Mater*, which included Rossini's *Stabat Mater*, (Madame Sherrington, Mdlle. Trebelli, Signor Bettini and Bossi), "Cujus animam" (Mr. Sims Reeves), "Quis est homo" (Madame Lemmens Sherrington and Mdlle. Trebelli), and "Pro peccatis" (Mr. Santley); Pergolesi's "Eia mater" (Mdlle. Trebelli and Miss Palmer), and "Facun ardeat" (Madame Sherrington and Mdlle. Trebelli); Haydn's "Fac me vere" (Mdlle. Trebelli), and "Virgo virginium præclara" (Madame Lemmens Sherrington, Mdlle. Trebelli, Mr. M. Smith and Mr Santley); Rossini's "Inflammatus" (Mdlle. Tietjens), and "Quando corpus morietur" (Mdlle. Tietjens, Mdlle. Trebelli, Mr. Sims Reeves and Mr. Santley); with Haydn's chorus, "Paradisi gloria" The delicious tones of Mdlle. Trebelli's voice, in "Let the bright Seraphim," with Mr. Harper's unapproachable accompaniment, next entranced the audience. The programme concluded with the chorus, "From the Censer," Cherubini's lovely air, "O salutaris hostia," by Mdlle. Trebelli, and the Hallelujah chorus from *The Mount of Olives*.

WEDNESDAY EVENING.

PART I.

1 Symphony in D—Spohr.

SELECTIONS FROM THE WORKS OF MOZART.

2 Quartet and Chorus, "Placido è il mar," Miss E. Wilkinson, Miss Palmer, Mr. Montem Smith and Mr. Weiss (Idomeneo).
3 Recitative and Air, "Quando miro," Madame Weiss.
4 Aria, "Non più andrai," Signor Bossi (Le Nozze di Figaro).
5 Romanza, "Voi che sapete," Mdlle. Trebelli (Le Nozze di Figaro).
6 Cavatina, "Dalla sua pace, Mr. Sims Reeves (Don Giovanni).
7 Recit. and Air, "Deh vieni," Mdlle. Tietjens (Le Nozze di Figaro).
8 Quintetto, "Di scrivermi ogni giorno," Madame Weiss, Miss E. Wilkinson, Signori Bettini and Bossi, and Mr. Weiss (Così fan tutte).
9 Mazurka, "La bella Mea" (Niccolò de' Lapi), Mdlle. Trebelli—Schira.
10 Song, "My own sweet child" (Puritan's Daughter), Mr. Weiss—Balfe.
11 Air, "Sweet bird" (L'Allegro ed il Penseroso), Madame Lemmens-Sherrington (Flute Obligato, Mr. Sidney Pratten)—Handel.
12 War Song, "We trust in God," by the Choir (MS.)—C. M. V. Weber.

SELECTION FROM THE MUSIC TO SHAKESPEARE'S "TEMPEST."—*A. Sullivan.*

13 Duet, "Honour, riches," Madame Lemmens-Sherrington and Miss Wilkinson.
14 Dance of Nymphs and Reapers (Instrumental).
15 Song, "Where the bee sucks," Madame Lemmens-Sherrington.
16 Quartet, "Mentre il piè" (Marta), Mdlle. Tietjens, Mdlle. Trebelli, Signor Bettini and Mr. Santley—Flotow.

PART II.

1 Overture, "La Gazza Ladra"—Rossini.
2 Ballad, "I come from the beautiful Rhine," Mr. Sims Reeves—F. Mori.
3 Scena, "A lowly peasant girl" (The Lily of Killarney), Mr. Santley—Benedict.
4 Fantasia on Scotch Airs—Violoncello, M. Paque—Paque.
5 Song, "Corra Linn," Miss Palmer—V. Gabriel.
6 Old English Melody, "The flaxen-headed plough-boy" (The Farmer) Mr. Montem Smith—Shield.
7 Valse, "L'ardita," Mdlle. Tietjens—Arditi.
8 Trio, "Oh memory," Madame Lemmens-Sherrington, Miss Palmer and Mr. Sims Reeves.
9 New Song, "The gallant knight," Mr. Weiss—J. L. Hatton.
10 Brindisi, "Il segreto per esser felice" (Lucrezia Borgia), Mdlle. Trebelli—Donizetti.
11 Duo Buffo, "Cheti, cheti, immantinente" (Don Pasquale), Mr. Santley and Signor Bossi—Donizetti.
12 La Tarantella, "Già la luna," Signor Bettini—Rossini.
13 Trio, "I naviganti," Madame Weiss, Mr. Montem Smith and Mr. Weiss—Randegger.
14 Chorus, "March of the Men of Harlech" (Welsh National Melody) by the Choir, arranged by J. Thomas.
15 Overture, "Fra Diavolo"—Auber.

Thursday morning was devoted to Mendelssohn's great work, *Elijah*, when St. Andrew's Hall was crowded with an attentive audience. The following was the programme in the evening:—

THURSDAY EVENING.

PART I.

1 Symphony (The Surprise) in G—Haydn.
2 Aria "Or là sull' onda" (Il Giuramento), Mdlle. Trebelli—Mercadante.
3 The Shadow Song, "Ombre legère" (Dinorah), Madame Lemmens Sherrington—Meyerbeer.
4 Air, "Hark, ye Soldiers" (Castle of Aymon), Mr. Weiss—Balfe.
5 Scena, "Di nobil fama" (Oberon), Signor Bettini—C. M. V. Weber.
6 Cantata, "Richard Cœur de Lion" (Composed expressly for the Festival),—Benedict.

PART II.

1 Overture, "Don Quixote"—G. A. Macfarren.
2 Serenade, "The lark now leaves," Madame Weiss—J. L. Hatton.
3 Trio, "Papatacì" (L'Italiana in Algeri), Signora Bettini and Bossi, and Mr. Santley—Rossini.
4 Fantasia, Violin, Mr. Blagrove—Blagrove
5 Ballad, "Will, the Warrener," Mr. Weiss—W. H. Weiss.
6 Song, "Sing, birdie, Sing," Miss E. Wilkinson—Ganz.
7 Ballad, "The Savoyard's return," Mr. Sims Reeves—Piatti.
8 Valse, "Il bacio," Mdlle. Tietjens—Arditi.
9 Song, "The Bellringer," Mr. Santley—Wallace.
10 Variations, "Ah vous dirai je Maman," Madame Lemmens Sherrington—Adams.
11 Song, "A wild wet night," Miss Palmer—J. Gibsone.
12 Ballad, "Our song shall be home," Mr. Montem Smith—J. L. Hatton.
13 Part Song, "Home,"—Benedict
14 Invitation à la Valse—C. M. V. Weber.
Arranged for the Orchestra by Hector Berlioz.

The feature of the above programme was, of course, the production of Mr. Benedict's Cantata, which, if we may judge from the enthusiastic plaudits which greeted the composer at its close, must be considered to have achieved an undoubted success. The subject is a most suggestive one to a composer, and affords scope for the introduction of abundance of delightful music, which *Richard Cœur de Lion* most certainly contains, if delightful music be, as no doubt it is, that which produces pleasing sensations on the hearers. The story of Richard's captivity, and his release through the means of his faithful and attached friend and minstrel Blondel, is a matter of history, although the lovers of romantic adventure and chivalrous devotion may be somewhat disappointed to know that it is to some extent apocryphal—the release of the lion-hearted monarch being due to a more *metallic* agency than that of Blondel's lute-strings—that he was, in fact, "bought out" of captivity. Richard, so says the legend, and with that alone, whether true or false, have we to do as regards the Cantata, was, on his return from the third crusade, cast away near Aquila, on the Italian coast. This obliged him to travel through the dominions of his personal enemy, Leopold of Austria, who discovered and imprisoned him in the castle of Durrenstein, on the Danube. "The place of his confinement was unknown to the other princes of Europe, but according to a legend long accepted as true, it was ultimately discovered by the king's minstrel, Blondel de Nesle, who wandered through many lands, playing one of Richard's favorite songs at every castle in his way, till at last he heard the welcome response of the royal captive. The story thus told affords no opportunity for the employment of the female voice, so the author of the words of the Cantata has ventured to represent that the Castellan had a daughter, who became violently enamoured of the imprisoned king, but was ignorant of his rank. He has also assumed that the common German belief in supernatural "white ladies" extended to the castle, which is the scene of action in the story.

Matilda, the Castellan's daughter, hearing the project of Blondel, promises to assist him in the liberation of Richard, and accordingly leads the way into the castle attired as the White Lady, who is the terror of the neighborhood. The guards fly in alarm, and the prisoner escapes, but there is no happiness for Matilda. She has discovered at the interview between Blondel and his master, that the latter is the king of England, already blessed with a queen, and she determines to pass the rest of her days in religious seclusion." The Dramatis Personæ are, Richard Cœur de Lion—(Baritone, Mr. Santley); Blondel de Nesle—(Tenor, Mr. Sims Reeves); Urbain, Page—(Contralto, Miss Palmer); Matilda—(Soprano, Mdlle. Tietjens). Chorus of retainers of the Castle Trifels, and of peasants.

The festival concludes to-day with *The Messiah*, which is now being given in a crowded hall, and the "Ball." Accounts are not yet made up, but the probable pecuniary results are sufficiently ascertained to enable us to congratulate the committee on the decided success which has attended the festival of 1863. —*Norfolk Chronicle.*

WORCESTER MUSICAL FESTIVAL.

The One Hundred and Fortieth Meeting of the Three Choirs of Worcester, Hereford and Gloucester, for the benefit of the widows and orphans of clergymen of the three dioceses, held at Worcester during the last week, was inaugurated on Tuesday the 8th inst. by a performance of Mendelssohn's *Elijah*. In the First Part the *soli* were assigned to Madame Lemmens-Sherrington (the Widow), Miss Palmer (an Angel), and Mr. Wilbye Cooper, (Obadiah and Ahab); in the Second, these were relieved by Mdlle. Tietjens, Madame Sainton-Dolby and Mr. Sims Reeves; Mr. Weiss sustaining the more important part of Elijah throughout, while the subordinate parts were undertaken by Miss Banks, Mr. Mason, and Mr. Briggs. Mr. Wilbye Cooper, a citizen of Worcester "bred and born," was evidently suffering from cold, and therefore less effective than we have heard him; but his correct and conscientious rendering of "If with all your hearts," and indeed of all that he undertook, went far to prove that the music was not misplaced in his hands. The duet, "Lord bow thine ear," introduced Miss Banks and Miss Palmer in a favorable light to the Worcester audience; and the scene between the Widow and the Prophet was vividly portrayed by Madame Lemmens-Sherrington and Mr. Weiss. In the Second Part, Mdlle. Tietjens in "Hear, O Israel," Mdlle. Tietjens, Miss Palmer and Madame Sainton-Dolby in the unaccompanied trio, "Lift thine eyes" (repeated), Madame Sainton-Dolby, in "O rest in the Lord" (repeated), and Mr. Sims Reeves in "Then shall the righteous," produced their usual effect.

At the first concert in the College Hall, on Tuesday evening, the instrumental selection consisted of Mozart's symphony in D; Professor W. Sterndale Bennett's concert-overture, "The Naiads;" and Mendelssohn's Wedding March. Mercadante's Romance, "Il Sogno," with violoncello obligato, and admirably accompanied on the harp by Mr. Trust, deserves notice as much for Mr. G. Collins's violoncello-playing as for Mr. Santley's singing. In this as in other instances where a prominent part was allotted to the violoncello, Mr. Collins proved himself a worthy successor to Mr. Lucas, who, after holding the post of "principal" since the death of the lamented Robert Lindley, has lately retired from performing in public. Mendelssohn's two-part song, "O wert thou in the cauld blast," served to bring forward the Misses Phillips, daughters of the "veteran" Henry Phillips. Though this did not afford them an opportunity of displaying their power as vocalists, their careful and correct singing was duly appreciated and acknowledged. Mr. Sims Reeves' rendering of "Soft Airs," from Weber's *Euryanthe*, and Madame Sainton-Dolby's declamation of "Divinités du Styx," from Gluck's *Alceste*, was all that could be desired. The selection from Mozart's *Cosi fan tutti*, which has not been given at either opera-house for twenty years, was most acceptable. The Terzetto, "La mia Dorabella," sung by Messrs. Wilbye Cooper, Santley and Weiss, and the two quintets—in the former of which ("Sento, Oh Dio") they were associated with Madame Lemmens-Sherrington and Miss Banks, and in the latter ("Di scrivermi") with Mdlle. Tietjens and Miss Palmer—are charming, and were as charmingly given. The duetto, "Il guarda sorella," by Mesdames Tietjens and Lemmens Sherrington, is quaint and full of dramatic humor. The aria, "Un' aura amorosa," by Mr. Sims Reeves, and, contrasted with this, the recitative and aria, "Per pieta" by Mdlle. Tietjens, were well chosen. The chorus, "Bella vita militar," given with considerable spirit, was a fitting conclusion to this admirable selection.

The second Part calls for no particular notice.

Wednesday morning's performance included Mozart's *Requiem*, Beethoven's *Engedi* and Mendelssohn's *Lobgesang*.

On Wednesday evening Mendelssohn's cantata, *The first Walpurgienight* was given. This is an adaptation by Mr. Bartholomew of Goethe's "*Erste Walpurgisnacht*," a poem intended to be symbolical of the hatred with which all innovations are received in the world, and the enthusiasm with which they are at first opposed. It is founded on the old German legend that witches and evil spirits assembled the night of the 1st of May (*Walpurgisnacht*), on the summit of the Hartz mountains, when the early Christians tried by force to prevent the Druids from observing their accustomed rites of sacrificing in the open air, and when the Druids are said to have posted watches round about the mountains, who, by their horrid gestures, reflected by the flames, shrieks, and clashing of weapons, kept the enemy at bay, while the ceremonies were proceeded with. The overture, in A minor, suggestive of a storm and the approaching spring, and one of the composer's most spirited inspirations, leads up to a solo (Mr. Wilbye Cooper) announcing the return of May, and invoking the people to the celebration of their "ancient holy rite." To this a chorus of Druids and people respond. In an *alto* solo, an aged woman of the people (Miss Palmer) expresses her fear of their Christian foes, from whom they could look for nought but death, in the event of their being detected. A Druid Priest (Mr. Weiss) denounces those who should absent themselves from the ceremony, and to ensure their safety directs that guards be posted round about the hills. The act of dispersion is vividly depicted in the chorus "Disperse, disperse, ye gallant men," succeeded by a still more striking chorus, "Come with torches." This, necessarily a noisy chorus—like the Saltarello in the Italian Symphony, to which in character it is somewhat akin—is a remarkable instance of what Mendelssohn could effect with legitimate means. This is followed by a solo and chorus of a devotional character, while the Druid priests and heathen people are enabled to proceed with their rites in security. It is interrupted by a short solo and chorus of Christian guards, who at sight of the Druid guards quickly take to flight, and the whole is brought to a worthy conclusion by a general chorus of Druids and heathen people. The performance of this intricate work was satisfactory on the whole: Mr. Wilbye Cooper had by this time regained his voice, and Mr. Weiss deserves to be highly commended for his energetic impersonation of the Druid Priest. A word of encouragement is due to Miss Done, daughter of the cathedral organist, who made her *début* as a *pianiste* on this occasion.

Thursday morning was devoted to Herr Schachner's new oratorio, *Israel's Return from Babylon*, the only new work of any importance which was brought to a hearing at this Festival.

The programme of Thursday evening's concert much resembles in character that of the other two.

The *Messiah* on Friday morning was, as usual, the crowning glory of the Festival.

On Tuesday morning the sermon was preached by the Lord Bishop of the diocese, who took for his text Luke xvi. 9, in conclusion making a powerful appeal in behalf of the charity which the Festival mainly supports.

We cannot close this notice without alluding to the Rev. R. Sarjeant, Honorary Secretary to the Festival Committee, to whom the thanks of all interested in this unprecedently successful Festival are especially due.—*Guardian.* C. A. B.

The existence of an efficient choir is wholly dependent upon its leader. If the leader is one who can command the respect and obedience of the members, and is able to give judicious directions, it will be a good choir—otherwise, it cannot be.

REVIEWS.

' say ye, Flee as a bird unto the hill. Soprano Canzonet for atins. By J. SUMMERS, Professor of Music. Weston Super-are. COCKS & Co. 2s.

ı is a very pleasing canzonet, composed by one who is ently a great admirer of Mendelssohn, of moderate compass, suited as well for a tenor as for a soprano; the accompani-t is smooth and easy of execution. We welcome it as a d in the drawing-room, but we listen in vain for the gravity solidity of true church music; and in addition to that, we ld object decidedly to a "Soprano Cazonet" as a substitute he anthem. Verse anthems and solo anthems, if good of kind, ought by all means to be retained (though we think should form the exception, and the full anthem the rule), to drop the chorus altogether and sing a canzonet, seems a feeble mode of exhibiting the anthem in choirs and places e *they* sing."

Son of God goes forth to War. Hymn for four voices . A. T. B.). By BELLEDEN K. ATKYNS. ADDISON AND ICAS. 2s.

ER and spirited, very much in the style of Pearsall's nes; in fact, the verse, "a noble army, men and boys," ıged as a trio, bears much too close a resemblance to that or's "O who will o'er the downs with me," to be altogether factory.

ls of the Introits throughout the year. G. J. PALMER, 32, Little ıeen Street, Lincoln's Inn Fields.

we have to do with this work is to call attention to the ment in the preface, that many of the introits have been ıged to their own ancient music, but that they will not be ished unless a certain number of churches offer to use them. ı does not seem to be giving the introits a fair chance, as churches, we should think, would care to pledge themselves e music which they had no previous opportunity of trying. h regard to the introits themselves, we have only to repeat they do not follow the old English or Sarum use, instead ıe Roman. From a secondary point of view we recommend collection of the words of the introits to all candidates for ı in writing anthems. They will find here something spe-y suitable to some one day or another, which cannot be of all anthems.

CORRESPONDENCE.

* Correspondents are requested to write their names, either or assumed, on their MSS., or they may get criticisms ı us which do not belong to them.

DIVINE SERVICE IN LONDON CHURCHES.

(To the Editor of the *Choir and Musical Record.*)

R,—You deserve the assistance of all who are interested in welfare of the Church for your good work in endeavouring omote the better performance of its services. With this I am induced to address to you one or two facts relating to church of the parish to which I belong. I refer to CHRIST-RCH, KENSINGTON. It is rather a pretty little church, has isle, and one small gallery at the west end. There is plenty om, and it is well suited to give volume to sound. The n is placed in the chancel, to the north of the altar. It is a good and well-toned organ, and fortunately possesses a very organist, who has a thorough knowledge of music, and is capable of putting it into execution. Yet with all these ntages there is really no music or singing. I can safely say I have never been into any church where the whole service, ı first to last, is performed in so cold and heartless a manner. choir (such as it is) consists of from half a dozen to a dozen girls, who sit in the chancel seats in front of the organ. ir voices are often scarcely to be heard in the body of the ch, and, when they are heard, it is always in an unhar-ious and drawling tone. This affords a strong contrast to rest of the service, which is generally galloped through at ess pace. There is no attempt at a good selection of music any part of a choral service. Few of the fine old and stan-hymns are sung; and a bad chant and one or two uncommon hymns, set to words composed for the church, are all that form the musical part of the service. Whenever I come out of the church I feel a relief at having got over a very formal ceremony. The whole service seems to be performed as a matter of dry routine, which must be got through in some way or other. The congregation is, in consequence, visibly diminishing; and I warn the clergyman—if my humble warning can be of any use—that, unless he uses his best endeavours to renovate the whole conduct of the service, he will soon have no congregation at all. The singing is unworthy of even the poorest country parish. But the remedy is not difficult to find. If the clergyman would but take the initiative in trying to raise a proper choir, and reform the service, I feel confident that there is ample and very good material in the wide parish of Kensington, from which it would be possible to find persons willing to form a choir of all four parts. I should strongly counsel the organist—if it were even for his own reputation and interests—to try and impress the clergyman with the importance of good Church singing. At present his powers are entirely lost upon the congregation. It would well, too, repay the clergyman, who would find his church double and treble as full as it is now; but he seems unhappily to belong to that class which either is indifferent to Church singing, or else is unaware that it is most conducive to earnest and devotional worship. I will only add that a clergyman of one of the West Brompton churches lately mentioned to a few his wish to raise a good choir. It was at once gladly responded to, and he has now some very good material to work with. The choir, too, has itself joined very energetically in trying to bring itself into proper training, and it promises one day to be very successful. Kensington has, I am sure, only to follow this example to meet with perfect success itself.

In making these remarks, I wish it to be understood that I am not actuated by any unkind or hostile motives, but purely from a desire to further the interests of Christ-Church. I have every reason to believe that the clergyman is a thoroughly conscientious and well-meaning man, and it needs only to make him fully alive to the necessities and importance of the case, to receive his cordial support.

I must apologise for the length to which I have carried my observations, but shall only be too glad if they contribute in the least degree to promote the good cause in which you have already raised your voice. I am, Sir, Your obedient servant,

September, 16. Χορεῖος.

[All this is very sad and humbling. Without the concurrence of the clergyman, the organist can not, of course, effect an entire reformation; but in the present instance, we doubt not, our correspondent's letter will greatly strengthen the choir master's plea for the introduction of a good hymn-book, a good choir, and hearty congregational singing. Above all, bowl the hoops out of the chancel, and put decently habited, we mean surpliced, boys in their place.—ED. *C.M.R.*]

(To the Editor of the *Choir and Musical Record.*)

SIR,—I see that in No. 7 of *The Choir and Musical Record*, there is a review of a work entitled, "The Canticles Pointed. Ticehurst, Sussex: G. F. Balcombe." Would you be kind enough to inform me whether they are pointed for Gregorian tunes or Anglican chants? If for Gregorians, I can understand that the remarks made by you were quite correct, and that the setting of more than one syllable to the last note is bad, destroying, as you observe, the musical rythm of the chant. But if they are pointed for Anglicans, I certainly cannot understand how setting two, or sometimes three syllables to to the last note can be avoided; for if the rule that only one syllable must go to the last note be adhered to, the proper accent of the words will often be marred, and make chanting sound very ridiculous, for instance:—

Thy saving health | a - mong | all na- | tions.
a *alias*
Thy saving | health a- | mong all | nations.

And God, even our | own God. shall | give us | his bless- | ing.
b *alias*
And God, even our own God, shall | give, | us his | blessing.

With regard to those portions of the Church Service commonly called the Versicles, Responses, and Preces, are not the priest's

parts the Versicles, the people's parts the Responses, and the supplicatory parts (I mean, "Let us pray," "Lord, have mercy upon us, Christ, have mercy upon us, Lord, have mercy upon us," "O Lord, save the Queen," &c.) the Preces, more strictly speaking? Has not Tallis written *two sets* of services, one of which is called *High Service*, used on festive occasions; what is the other set called which is used on ordinary occasions?

I hope I am not intruding on your valuable space by asking so many questions.—Believe me, Sir, yours very truly,

September 8th, 1863. RECTOR.

P.S.—I think an article on "The Proper Harmonies for the Gregorian Tones," with examples, would be very acceptable in the *Choir and Musical Record.*

1. The Ticehurst Canticles are pointed for *Anglican* chants, and to such chants we think our remarks apply on the same grounds as to Gregorian tones. The instances you give, we should point as follows:—

(*a*) Thy saving health a | mong all | na - | tions.
(*b*) And God, even our own God, shall | give us. his | bless - | ing.

The Canticles have been pointed on this principle for the use of the "Notts. Choral Union," and are widely used in that county. A Psalter pointed on this principle is a desideratum.

2. The "Versicles" are the priest's part of the short sentences alluded to, and the "Responses" the people's part." "Preces" is a word of somewhat indefinite use, but is usually, in its restricted use, applied to the "Versicles between the creed and the collect for the day." The "Lord have mercy upon us," &c., is usually called the "Lesser Litany."

3. Tallis's arrangement is frequently called "High Service," to distinguish it from plainer arrangements *not* by Tallis. The melodies as given in Merbecke are recitations with cadences regulated according to ancient rules. These melodies are usually assigned to the treble part, but by Tallis are inclosed in the inner harmonies.—[ED. *C. M. R.*]

X.X.—The church would not have so much "to do with outsiders," if her public services were properly conducted. Many evils are best remedied by being pointed out by *disinterested* persons. Before London could be properly drained, it was necessary, alas, not only to "set people by the ears," but by the noses, also.—Our Metropolitan Church Services sadly want purging, and by informing those concerned in conducting them that even strangers feel it a grievance to pay an occasional visit to their churches, we hope not to be reckoned amongst those against whom the royal prophet prayed. Psalm cxli. 5, 6.

W. J. WESTBROOK.—Public men are open to public criticism. *The Choir* will not be made "the medium of offensive and personal attacks." But if a correspondent feels himself aggrieved, and the cause of the church injured, by a careless performance of her services, of prayer or praise, we cannot reasonably be blamed either for hearing his complaint, or for not revealing his real name and address. If Q.Q. were a Clergyman or an Organist, or even the supposed Cheesemonger, we might be able to force home to him the grave-digger's "pet verse,"—

"What faults you see in me, take care to shun;—
Look well at home, there's 'nough for to be done."—

But he is not.

J. A.—We should strongly recommend you not to publish *Our own eternal home.*

JACQUES HAMILTON.—Your tune *Petition* would be decidedly improved if all the notes were made equal in length. "Very slow" is not the time for ordinary hymns. Your harmony wants a great deal of correction. "The most approved styles" are to be found in Chope's *Hymnal* and *Hymns Ancient and Modern.*

VELOX.—Charles Child Spencer's treatise on Music, published in Weale's *Series of Elementary Works*, price 2s.; and Dr. Crotch's *Elements of Music*, Novello, 4s. 6d.

W. REYNOLDS.—The only remark we feel called upon to make upon your uncourteous and ungramatical letter, is that we never gave Mr. Chope as the composer of the tune referred to. We know nothing of such motives as you impute.

MARGARET.—Many thanks for your courtesy. Jackson's Service is not condemned a whit too strongly by the word "atrocious." The Rev. John Jebb, in his valuable work on *The Choral Service*, a work remarkable for the dignified moderation of the language, says, "Jackson, so eminent as a secular musician, is very vicious in his ecclesiastical style. A *frightful* service of his, which aims at simplicity, but in the attempt has failed in both harmony and melody, is a great favorite in the midland counties, where I have heard it performed by charity children at full scream." We do not think you would let your children scream, but you see that we are not solitary in our opinion. By all means stick to the single chant. A major chant down to "Thou art the everlasting Son of the Father:" then a minor beginning with the next verse, down to "We believe that Thou shalt come to be our Judge;" and finish with the major. Try how you like this.

J. G. DAVENTRY.—The six-four on D in your first single chant should be a six-three. In the second chant you have consecutive 5ths between tenor and alto; the melody is good. The construction of the double chant is good, but the second reciting note is too high.

F. C. W.—Consecutive 8ths in the third strain, and 5ths in the fourth, both between the bass and tenor. E much to high for a reciting note.

GEO. F.—In Kent's *Hear my Prayer* the duet is very weak; no invention, no learning, the two parts in thirds almost always, and the final chorus is very poor, the subject uninteresting and ill-suited, the treatment very meagre. Stroud's anthem, with the same words, is magnificent, and the final chorus, *O that I had wings like a dove*, in the *minor* key as it ought to be, a model of the true anthem style. Of Whitfield and Himmel, with the exception of *In Jewry is God known*, there is little or nothing sufficiently *solid* for a good collection of anthems. Of Nares, there are some worthy anthems, but for one of Nares' we ought to have many of Croft, Greene, Blow, &c. It is in the *proportion* that we think the collection of anthems referred to failed slightly. As to the requisites of a good anthem it is difficult to give an answer in a word, but certainly *solidity*, instead of mere *prettiness*, is one of the first. Boyce's scores will exemplify our meaning.

A variety of correspondence stands over to next week.

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MISCELLANEOUS.

DYING STRAINS.—Chopin, feeling the approach of death, wished to bid a last farewell to the instrument which had given utterance to his poetic inspirations, and had been the means of his great success. A piano was brought to his bedside. With icy hands and clouded vision, he attempted to draw a few sounds from the instrument. A sweet and touching melody, deeply expressive of regret, was whispered forth; but the musician was unable to complete his pathetic improvisation. He fell back on his bed of suffering, and expired a few hours afterwards.—Lablache, the incomparable artist, the worthy man *par excellence*, who is still regretted by the musical world, attempted to sing upon his deathbed, as he said, to die as he had always lived, devoted to his art. "Go," he said to one of his children, "go to the piano and accompany me." The son, struggling to conceal his emotion, obeyed his father's last request. Lablache then sang the first verse of the English romance—"Home, sweet home." At the second verse, the singer's throat contracted, and not a note could issue from it. "Ah!" said Lablache, "I can sing no longer. I am a lost man!" He died that very night.—*Dickens's All the Year Round.*

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 12. SATURDAY, OCTOBER 3, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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ON THE EARLY AGES OF ENGLISH MUSIC AND SONG.

By W. Chappel, F.S.A.

(*Concluded from page* 112.)

The study of music progressed greatly during the following century (the 13th), about the middle of which we find a round, or canon in unison, for four voices with a foot or undersong for two more. It is accompanied by directions as to the proper way of singing, and by these the musical notation is incidentally explained. This melody, "Summer is icumen in," has recently been sung in public, several times, as a round, and with general approval. The undersong or burthen was omitted on these occasions (with one exception), because it makes a succession of fifths and octaves, in contravention of our laws of harmony. No such law existed at the time it was written, and, as there are still some who admire such Scotch tunes as Tullochgorum, which cause perpetual fifths and octaves, we cannot suppose that the burthen would, even now, be disagreeable to their less fastidious ears.

With all its faults, "Summer is icumen in," is incomparably in advance of *any* music of the thirteenth century that the continent of Europe has produced, and it bears out the assertion of John Tinctor, the earliest Flemish writer on music, that Counterpoint had its origin among the English.

At the end of this same thirteenth century there was a company or brotherhood established by the merchants of London, among themselves, for periodical festive meetings, and for the encouragement of musical and poetical composition, "to the end that the city of London might be renowned for all good things, and that mirth, peace, gaiety, and good fellowship might be maintained." Each of the brotherhood paid sixpence as entrance fee, and twelvepence on the day of meeting, unless he had composed a new song. In that case "his song did acquit him thereof." The constitution of their society resembled in many respects those of the present city companies. They had a master (called a prince) and twelve companions, chosen annually; also a clerk and a chaplain. They built a chapel "in honour of God and Our Lady, near the Guildhall," and called themselves The brotherhood of the Pui. To be elected prince of the year soon became an expensive honour, for one of the statutes complains that the munificence of the feasts had so increased from year to year, each prince endeavouring to surpass the other, and at his own cost, that limits thenceforth should be placed upon the expenditure, and the entire cost of the feasts be defrayed by the Company. The following extract from the statutes will best explain the objects of the association. "And whereas the royal feast of the Pui is maintained and established principally for crowning a royal song; inasmuch as it is by song that it is honoured and enhanced; all the gentle companions of the Pui, by right reason, are bound to exalt royal songs to the utmost of their power, and especially the one that is crowned by assent of the companions upon the day of the great feast of the Pui. Wherefore it is here provided, as concerning such songs, that each new Prince, the day that he shall wear the crown and govern the feast of the Pui, and so soon as he shall have had the blazon of his arms hung in the room where the feast of the Pui shall be held, shall cause to be set up beneath his blazon the song that was crowned on the day that he was chosen as the new prince, plainly and correctly written, without default. For no singer ought by right to sing any royal song, or to proffer the same, until he shall have seen the song that was last crowned, in the year just passed, honoured, according to its right, in the manner aforesaid." "And that, for deciding as to the songs, there be chosen two or three, who well understand singing and music, for the purpose of trying and examining the notes and the points of the song, as well as the nature of the words thereto. For without singing no one ought to call a composition of words a song, nor ought any royal song to be crowned without the sweet sounds of melody sung."[1] The seats where the singers sang the royal song was covered with cloth of gold, and when the Company had given the crown to him who had produced the best song, all mounted their horses and rode in procession through the city (the king of the day riding between the old prince and the new), and then escorted their new prince to his house, where they alighted and had a dance, by way of a *loath to depart*. After the dance, according to the statutes, they were to take but one drink and then each to return to his own house on foot.

Secular music seems to have been always greatly in advance of sacred, and secular tunes to have been frequently appropriated by the church. The case of St. Aldhelm on the bridge may not be strictly in point; but we may at least date the custom from the Norman Conquest. It is recorded of Thomas, Archbishop of York under William the First, that whenever he heard any song sung by Gleemen, he wrote immediately a religious parody upon the words, to be sung to the same tune.[2] There remains at Ossory a manuscript, known as the Red Book, which contains many Latin Hymns written to popular tunes by the English bishop of that see from 1318 to 1360. The original names are there given, such as, "Sweetest of all, sing," "How should I with that old man," "Do, do, nightingale, sing full merry," "Good day my leman dear," &c. These were all stage songs (Carmina Theatralia), and the good bishop substituted hymns to the airs in order that the throats of his clergy might not be defiled by singing profane words.

Some writers have asserted that the popular tunes of different countries sprang from the Church; but this is mere assertion, without even an atom of proof. The better feelings of man have ever revolted at such appropriations. To sing them would have been thought the extreme of ribaldry. On the contrary, throughout Europe, the case has been reversed. In the Vatican library at Rome there are now eighty volumes of masses constructed upon popular tunes by composers of various countries. Our Scottish brethren have their "Compendious Book of Godly and Spiritual Songs turned out of profane Ballads," and, curiously enough, these are chiefly parodies upon English songs, such as, "John, come kiss me now," and sung to English tunes. The custom of singing "psalms to hornpipes" has not even yet died away, for we may still point to instances whichever way we turn, and whether looking abroad or at home.

A Latin proverb was current from the fourteenth to the sixteenth century, which professed to characterize the singing of the principal nations of Europe, and gave the English the palm for joyous songs. The proverb is supposed to be of French origin, because not only are the French placed first, but also, are said to be the only people who then understood the true art. *Galli cantant, Angli jubilant, Hispan plangunt, Germani ululant, Itali caprizant.* In English—"The French sing, the English carol, the Spaniards wail,

[1] *Liber Custumarum*, edited by T. H. Ryley, M.A., pp. 589, 590.

[2] Si quis in anditu ejus arte jocularia aliquid vocale sonaret, statim illud in divinas laudes effigiabat." W. Malmes. *De Gestis Pontif* col. 1709,

ie Germans howl, the Italians quaver like goats." We ave no other verb by which we can translate the word jubilare" except "to carol," although we have a more erally corresponding noun in the word "jubilee"—Carols ere songs for mirthful and festive occasions, to tunes fitted r dancing, such as:

"All you that love good fellows,
Come listen to my song," &c.

Even the semi-religious Christmas carols were in old times ng to tunes of this class. The earliest extant with music to the tune of "Bring us in good ale." "To carol" eant also to sing a tune whilst others danced.

All nations did not agree with this French estimate of hemselves. The old English rendering of the proverb was The French *pipe*," in allusion to their facility in execuing vocal passages, and this seems still to be both characeristic and just. Pietro Arone took up the cudgels for the talians in his *Lucidario in Musica*, and attributed the roverb to spite and malevolence, but it is still characteristic n that tremulousness which many Italian singers intend as n ornament, but carry to excess. The Germans, no doubt, hought it equally malevolent to them, although one of heir writers (Jerom Turler), admits its justice when applied o "some parts" of Germany.

The name of "Old England" dates from the civil war etween Charles the First and his parliament. Its first use n print seems to date from a pamphlet published in 1641—ust twenty-one years after the name of our colony of North Virginia had been changed to *New* England. Before that ime the usual expressions were "Fair England" when pplied only to the country, and "Merry England" when to oth country and people. During the reign of puritanism England could no longer be appropriately called merry, and at last the national character became affected by that taint. The puritans decried maypoles as abominations; the festivities of harvest home (especially the figure of Ceres carried in the hock-cart), were fearful idolatry: and dancing on the village green on summer evenings, "was galloping the broad way to hell." Although a violent revulsion of public feeling ensued on the accession of Charles the Second, yet, much of this active heat expended itself after a time, and the puritan element remained unextinguished.

Before the time of Cromwell every parish in town or country, if moderately populous, had its resident musicians, called waits, who were sometimes dignified by the name of minstrels. As there was scarcely a sport or festivity unaccompanied by music, these men found profitable employment. The evening dances on the village green were from Whitsuntide to Lammas day. Harvest was then close at hand, and with harvest came rejoicings from farm to farm. Christmas furnished its indoor amusements and dances; Easter its holiday gambols. Musicians were in request at Fairs, and especially so on famous old May Day, which, corresponding with our 13th of May, was more genial to outdoor amusement than May Day according to the new style. In the intervals the waits found employment at roadside inns, where they were engaged to do honor to visitors. Fynes Moryson says that it was a custom *peculiar* to England that, if a gentleman had company at a highway inn, he would be offered music (which he might freely take or refuse), and if solitary, the musicians would give him the *good day* with music in the morning. (*Itinerary*, folio, 1617, book iii, p. 151.) Now, on the contrary, owing to an absurd piece of over-legislation in George the Second's time, the innkeeper cannot have musicians to sing or play in his house without the trouble and expense of annual application for license.

We give too little time to relaxation, and the over-taxing of mental and bodily energies is not without its effect upon the national character. "All work and no play," proverbially "makes Jack a dull boy."

MISCELLANEOUS NOTES ON MUSIC.

From Cologne we went to Bonn, where the intense heat made us glad to leave the rail for the river, and we had only strength to make a pilgrimage to the shrine, or rather the statue, of Beethoven, in the Münster-platz, at the base of which we stood with uncovered heads, risking a sun-stroke, and losing time which might have been passed at the grave of Robert Schuman, Niebuhr, or Schlegel, who are buried in the cemetery outside the town. I was sorry, too, not to have time to pay a visit to Professor Breidenstein's organ in the University "music-room," with which excellent little instrument I had made agreeable acquaintance two years ago. The places on the Rhine at which we stayed a night were Roland-seck (for the Drachenfels); Coblenz, where we were kept awake by an incessant performance of the first movement of Beethoven's Septet, played as a pianoforte duet; St. Goar, at which lovely spot two buglers "set the wild echoes flying" through the Lurlei rocks, where the echoes answer some fourteen times; and at Bingen: after which the beauty of the river comparatively ceasing, we took the railroad to Mayence and Frankfort. Here the heat was even greater than at Bonn—so great that it was impossible to go out of doors, or to open the windows indoors, for the only chance of keeping our rooms cool was to exclude the hot air. I observed that the day we spent there (Aug. 9) was mentioned as the hottest known in London for many years. We experienced the same inordinate heat at Homburg, Heidelberg, Baden Baden, and Strasburg, at neither of which towns did we hear music worth mentioning. The wind band at Baden was good, but the programmes of garden-concerts were of no interest, consisting of waltzes, &c., and *potpourris* of operas, of which that of Gounod's *Faust* was always most applauded. But this is not the musical part of Germany, nor is August the month in which to expect music anywhere. We arrived at Strasbourg during the celebration of a *Fête Napoleon* (15th of August), and were fortunate enough to come in for a most brilliant illumination of the cathedral. The whole exterior of this glorious building was lighted up with Chinese and Bengal lights, and the effect of the *façade*, and of the spire (the highest in the world), on approaching Strasbourg by night from the Baden railway was indescribably grand. At the distance of some ten miles from the town the appearance was as of a tremendous fire, but as we got nearer the graceful and exquisite "spitz" of the cathedral tower (equalled in delicacy only by that of Antwerp) gradually came into form, and shone out in sharp and defined outline against the dark and black sky beyond; the variegated colors of the lights changing every minute, and the spire appearing yellow, blue, orange, violet, green, or crimson in quick succession, or showing at the same time all the colors of the rainbow. The contrast between the success of illumination here and at St. Paul's on the occasion of the Royal Wedding in March was striking. Continuing our route, we entered Switzerland at Bâle, where we found little to detain us, and thence to Berne, where the great chain of the Bernese Alps first came prominently into view, and in which cathedral we found that the large organ could not be heard for love or for money, in consequence of some *fête*, or general holiday, occuring the day on which we were importunate to hear and to try the famed instrument. The organist, M. Mendel, was most civil, and *looked* as if he liked good music. But at Fribourg we were more fortunate, as the great organ is played at this time of year twice every day. We heard the evening performance at eight o'clock, and the first sound of the "full organ" fully answered my expectations of this renowned instrument, of which I had heard from my childhood, and which has the reputation, with the Haarlem organ and several others, of being the "finest in the world." Having tried the great Dutch organ a few weeks previously, the comparison was interesting, but not easy to make in every respect, in consequence of the great difference of size between the two cathedrals of Haarlem and Fribourg. The former is large, and at least 100 feet in height; the latter is quite small, and I should imagine hardly 60 feet high. Moreover the organist, M. Vogt, played a selection of music wholly unworthy of the instrument. His pieces were "arrangements" (and not good ones) of, for example, the prayer in *Mosé in Egitto*, "Cujus animam," from Rossini's *Stabat Mater*, imperfectly given, and executed in second-rate style. No Bach, no Mendelssohn, no "organ music." But I was permitted, by his great civility, to try the organ, and found the diapasons quite sublime, the mixtures bright and clear, and the "disposition" of the instrument admirable. I noticed in the organ-loft good music, and amongst it Handel's F minor fugue, and one of Bach's short G minor fugues, in both of which I tried the full power of this very splendid organ—and, curiously enough, I completely banished for the time severe neuralgic pains from which I had been

suffering, in consequence, probably, of the rapid change from intense heat to great cold, which had taken place in two days. So cold was it at Fribourg on August 20th as to cause us to have our stoves lighted. This organ has four manuals, sixty-four stops, and 7,800 pipes, and was built by Moser. Hence we went to Lausanne and Geneva, and were fortunate enough to see Mont Blanc very clearly during our stay at the "metropolis of Calvanism." We then visited Zürich, passing *en route* the shores of the lakes of Geneva, Neuchatel, and Brienz, and reaching the Falls of the Rhine (Schaffhausen) on the 28th ult. Thence we came, *via* the Lake of Constance and Friedrichshafen, to Ulm. Here we found a superb though unfinished cathedral, containing an organ which is said to be the largest in Germany. It was finished in 1856, and has four manuals, *two* pedal-boards (as at St. Paul's, Frankfort, in which church is a large organ by the same builder —the German Walker), and has 102 stops—of which 8 are couplers —and 6,286 pipes, the largest of which stands in the front, and is 40 (German) feet in height and 2 feet in thickness;—the whole height of the case, with decorations, &c., is 92 feet, and the breadth 41 feet. This instrument is chiefly remarkable for the two "pedal organs," and for an admirable *crescendo* and *diminuendo* pedal, by which a "ff" may be gradually reduced to a "pp," and *vice versâ*, and also for its great size. The tone is inferior to several organs which might be mentioned. There is a 32-feet (stopped) register on the great manual, and three of this depth on the pedal organ. The latter contains in all 31 stops. I introduced myself here to the organist, Herr Dieffenbacher (to whom, as to the other organists, I gave Sir Frederick's fugues, and my arrangement of four of Bach's), who allowed me to play. In attempting Handel's chorus in *Israel*, "But the water," I found the position of the pedal-board very awkward, and consider two pedal-claviers a mistake. I experienced the same difficulty, for the same reason, at Frankfort, whenever I attempted passages of moderate rapidity. We arrived at Munich a week ago, and hope to remain here till the end of the month, which will give time to see the unequalled collection of modern art in this capital. Music, alone, of the fine arts, seems somewhat neglected, the standard being low for Germany. The opera-house is of good size and proportions, and the performances fair. Unfortunately the grand operas are given on Sundays (*Faust* and *Don Giovanni* having been selected on two occasions on that day!); but I have heard on the other opera night (Thursday), the *Domino noir* (Auber), and the *Postilion* (Adam). I hope to send a few operatic notes in my next, and also some account of the Grand Musical Festival which will take place this month at Munich, at which Clara Schumann, the greatest *pianiste*, and Joachim, the greatest violinist, are engaged as "stars," and in the programmes will be included Beethoven's masterpiece, the *Eroica* symphony (with which the Festival will commence); *Israel in Egypt*, according to Handel's original score, and with Mendelssohn's organ part; a prelude and fugue for *orchestra* by Bach; the overtures *Der Freischütz* and *Midsummer Night's Dream*; a new orchestral composition by the music-director here and conductor of the Festival (to whom an introduction has been most kindly given me by Moscheles)—namely, Herr F. Lachner; Beethoven's violin concerto, played by Joachim; a pianoforte concerto by Schumann, performed by Clara Schumann; the great sonata for violin and pianoforte, by Beethoven, played by these two unrivalled artists; and many other attractions. The band will be very large, but select, and the chorus will be supplied not only by Munich, but by some dozen of the large towns in South Germany.—*Guardian*.

CORRESPONDENCE.

*** Correspondents are requested to write their names, either real or assumed, on their MSS., or they may get criticisms from us which do not belong to them.

DIVINE SERVICE IN LONDON CHURCHES.

(To the Editor of the *Choir and Musical Record*.)

Dear Sir,—In commencing my usual letter under the above title, perhaps you will allow me in reply to "R.R." *et id genus omne*, to disclaim, *once for all*, any personal feeling whatever in the remarks made by me either on the singing, playing, or ritual observed in the London churches or chapels. I have the happiness to number several clergymen and organists, in various parts of the kingdom, amongst my most esteemed friends, but I do not know even the names of the majority of London organists, certainly of neither of the gentlemen or ladies, I know not which, upon whose performances I have remarked. I am not aware that there was anything in my first letter to warrant the conclusion at which R.R. has arrived, that I was disappointed at not hearing the whole of Jackson's service. And if he had not been, from some cause or other, agitated or hurried in reading my letter and writing his own, he might have considered that though Q.Q. did not stay at home on a wet Sunday, he would not care about walking very far, nor yet be so "ungentlemanly" and "personal" as to *continually* remark upon the services at his parish church, even if he felt inclined to draw attention to them at all. However, as it would be useless to occupy the columns of *The Choir* with continual wrangling and personal controversy, I will here say, finally, and most decidedly, that, though I may sometimes write what is *unpalatable*, it is not my intention to write what is *untrue*. Those who feel aggrieved will no doubt find your columns open to them, to a reasonable extent, but in future I shall leave the public to judge between us, and not again (unless in an exceptional case) occupy valuable space with self-justification.

This week I am about to speak of St. John the Baptist's, Kentish Town, and it takes far less room to say that everything is done as it should be, than to go into details in finding fault. Some of your correspondents appear to think that my object is to "go about seeking whom I may devour," or to demolish by harsh criticism; on the contrary, my wish is simply to present to the public a simple and faithful *description* of the manner in which Divine Service is conducted in our metropolitan places of worship, and thus in the end to provide a few useful statistics on this most interesting subject. At St. John's, then, any right-minded worshipper could not fail to thoroughly enjoy the service; albeit those of very precise views on what are called ritualistic matters might be slightly disappointed. Thus, both choir and organ are situated in the western gallery; some might prefer a surpliced choir in the chancel, but in that case they would lose the soprano voice which now lends a charm to the whole of the music. And as there is no room in that quarter for the fine organ, it is very doubtful if the responses and chants, (much less the anthems, which are, I believe, occasionally given) would "go" as smoothly as at present. I should have said that the service in the evening is entirely choral; why the same good example is not set to the neighbourhood in the morning, I am at a loss to understand; probably many members of the choir are engaged elsewhere; but it is certainly a great pity that at such a fine church, and where the preaching is so thoroughly practical, the same beautiful model of prayer and praise cannot be displayed twice-a-day as is now exhibited in the evening. I should add that the chants are neither exclusively Anglican nor Gregorian, and that the canticles are sometimes sung to regular services. I will conclude with the hope that before long it may be the rule and not the exception to find in every church an organist and choir who do both themselves and the service they engage in as much credit as those at St. John Baptist, Kentish Town. I remain yours respectfully, Q. Q.

September 21, 1863.

[Our ears and tastes are so formed that we could gladly dispense with the "soprano," to have the choir and organ in the chancel.—Ed. *C. M. R.*]

(To the Editor of the *Choir and Musical Record*).

Sir,—There are a good many choirs which, either of choice or by necessity, use chants of the English form for the Te Deum.

Now, in a MS. book, about seventy or eighty years old, I find for the Te Deum the following:—(1.)

And in a printed book, about 120 years old, I find another version of the same chant:—(2.)

I beg leave to inquire whether this chant has not some claim to be called the "Proper English Te Deum Chant."

If it is such, may I ask that, for use till a better be given us, you will have the kindness to give us the best version of it, harmonized in four parts.—I am, Sir, your obedient servant, Anon.

[Your two chants are not so much alike as to leave no doubt about their being "versions of the same;" and if this were established beyond doubt, we see no reason from that to conclude that this chant has any claim to be called the "Proper English Te Deum Chant." If you are anxious to find No. 1 in print, it

is to be found in a very inferior work—called *The Compleat Psalmodist*, by John Arnold, the third edition of which bears date 1753. It does not seem to us worth harmonizing or using. A single chant is far preferable.—Ed. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

Sir,—The following curious old poem seems to me to deserve a place in your paper. I copied it from an old MS. in the British Museum (Addl. MSS. 15,225).—Yours faithfully,

Brentwood, Essex. Arthur Henry Brown.

A Songe in Praise of Musique.

Sweet musique mournes, and hath done longe,
These fortie years and almost five;
God knowes it hath the greater wronge,
By puritanes that are alive,
Whose hautie, proud, disdainfull myndes,
Much fault against poore musique findes.

Yet have they nothinge to replye,
Within God's bookes that they canne finde,
Against sweete musique's harmonie,
But their owne proude, disdainfull mynds:
They are so holie, fyne and pure,
Noe melodie they can endure.

They doe abhorre, as Devills doe all,
The pleasant noyse of musique's sounde;
Although Kinge David and St. Paule
Did much commend that art profound:
Of sence thereof they have noe smell,
No more than hath the Devells in hell.

The Devells in noewise can abyde
The pleasant noyse of musique's sent;[1]
As in the booke of Kinges is tryde
By David and his instrument:
When David took his harpe to play,
The spirit from Saul vanisht away.

But marke the sequell of the thinge,
And whereupon we do relye,
In heaven the blessed saints doe singe
Before the throne continually:
O holie, holie, Lord God, they say,
Which was, and is, for ever and aye.

In hell there is the contrarie,
Continuall sorrow without release,
Amonst the dampned companie,
Where is weeping, wailing, and gnashinge teeth:
All pleasant noyse they doe detest,
And soe doth everie hellish beast.

When that our Saviour Christ was borne
In Bethlaem, that faire citie,
To save mankind that was forlorne,
The angelles songe continuallie:
Thus saints and angells in heaven above,
And godlie men do musique love.

Licurgus also, you may reade,
Whoe did establish holesome lawes,
By him also it was decreede,
As manie auntiente wryters knowes:
He gave commaund to everie man,
That noble art to learne and scanne.

In churches alsoe we may knowe,
Our auntiente fathers did alowe
The use of songe *cum organo*,
Which from the church is taken now:
In skilfull partes where man and child
Did praise our Lord with voyces myld.

The Queene's iniunctions did allowe
The laudable use of songe to bee,
Eike[2] to be usde[3] in Churches now,
Yet shame they not this to denye:
Let everie man live by his arte;
Denye him not his due desert.

Some velvet beggars lykewise they
Have begde[4] Churche lands—poor song-men's right;
And in their plase doe beare a sway,
In open vewe to all men's sight:
Poore ragged beggars they get small,
For velvet beggars beg up all.

O noble kinge! restore a gaine
Churche lands and livinges as the[y] were;
Which did poore songe-men well maintaine,
And little children in the Queere:[5]
Now skillfull songe is laid a syde,
Church lands maintaineth nought but pryde.

Isaye noe more, God speede the plowe,
God save Kinge James from traitor's bane;
That poore men may have ivy enoughe,
God make him carefull for their gaine;
And eike God's glory to advance,
God save his grace from all mischaunce.

[1] Scent. [2] Eke, also. [3] Used. [4] Begged. [5] Choir.

(To the Editor of the *Choir and Musical World.*)

Sir,—Would you, or would any of your correspondents be kind enough to recommend to me a Psalter which is well pointed for chanting.

As opinions differ concerning the pointing of the Psalms, &c., I wish to give you some idea as to what I consider good pointing to be, in order that you may be guided in recommending some work suited to my taste.

I consider that, as far as possible, one syllable only should be sung to each note in the mediation and cadence. I want to avoid such pointing as this—

"To thee, | cherubim and | seraphim,"

as sung to the first part of a chant; or to the latter part of the chant—

": And to re - | member his | ho - ly | covenant;"

In both of these cases I should point as follows:—

"To thee, cherubim and | se - ra - | phim,"
: And to remember his | ho - ly | cove- | nant."

But if the rule to place only one syllable to each note were strictly adhered to, we should have such pointing as this:—

"To perform the mercy promised to our | fore-fa | thers."

which would make the meaning of the word *forefathers* at least ambiguous. And this—

": And hath exalted | the hum- | ble and | meek."

Now, I do not want a number of syllables huddled together under one note, nor do I want the proper accent of the words disregarded.

To escape both these faults *altogether* I know is impossible, therefore I want the Psalter pointed on the system of having one syllable to one note, but which, in exceptional cases, departs from the strict rule, and gets over the difficulty in the nicest and smoothest way.

If either you, Mr. Editor, or any of your correspondents will kindly tell me of any such Psalter as I have indicated above, I shall feel very thankful.—I am, Sir, yours truly,

Johannes.

Delph, Canchester, *Sep.* 28, 1863.

[A Psalter pointed thus were a consummation devoutly to be wished. We know of no work of the kind at present, but may one day be tempted to supply the desideratum ourselves.—Ed. *C. M. R.*]

Diapason.—The arrangement is so written by Gibbons, and may not be altered.

Louisa Ann.—As we please *thousands* by printing the Tenor in the Treble Clef, and as, moreover, we have the best authority for doing so, we cannot consult the wishes of individuals, in this instance.

Mary.—Practice the boys by themselves *first*.

Gertrude.—Under consideration.

Niobe.—Somewhat too mournful for us.

A Lover of Church Music.—The work you speak of has been severely criticised by some of the London journals. Too many triple tunes, &c., in it. Chope's Hymn and Tune Book, or Hymns Ancient and Modern, are far better.

A good organist ought not to have slow and drowsy singing. Though it is still *slower* of the clergy at S. Mary's Walthamstow, to read out each verse of the hymn before it is sung. The next thing will be, as our correspondent suggests, the "line upon line" principle. All practisings of this sort should take place *before* the service.

John Burrows.—You deserve great commendation for your perseverance; at the same time your language respecting yourself is rather high-flown. Charles Child Spencer's Treatise on Music, and Crotch's Elements, of both which the price and publishers were given in a recent number of *The Choir* will give you enough for the present, and when you have mastered these, proceed to Cherubini and Albrechtsberger, both published in a cheap form by Novello.

Cornet.—Beginning from the C on the second ledger line below the bass staff, and including every C and every G in order, we have the following: double C or CC, gamut G or GG; C or tenor C; G or fiddle G; C^1 or middle C; G^1;

C^2 or treble C; G^2 in alt.; C^3 in alt; and so on in order. Thus the C below, where we started is CCC, and the C above where we ended is C^4. The trémulant has anything but a pleasant effect in Divine Service.

J. G. Daventry.—Your hymn-tunes are sound, but not very striking. The S.M. pleases us most, though the last chord but one has no 3rd.

N. N.—The Kyrie shows an appreciation of real Church music, but perhaps there is too much uncertainty as to what key you are in. On the words "And write all these," the concurrence of the treble and alto gives a rather meagre effect. Why not let the alto drop to A on the word "all," and take the tenor strain as far as "laws;" the tenor falling to E and remaining there. You will easily escape the 5ths afterwards. The chants are correct. No. 3 is the best. The signature should be that of the key of F.

Verity.—Your tune is altogether unchurch-like, and the harmonies very faulty. Metronome marks are hardly required for grave music such as ours. The paging is under consideration.

Ionia.—A list of the "best London organ-builders" would be a rather long one. For a small church Bevington supplies very beautiful instruments.

An Organist.—We do not advocate voluntaries *during* Divine Service at all, except perhaps very soft music during the administration of the Holy Communion, to subdue the noise of the feet. As a concluding voluntary you can have nothing better than a chorus of Handel's or a fugue of Bach's. There is no reason why Lefebere Wely's overtures should not be used, but they are not the best style for the purpose.

L. N. Errevoir.—Our *principal* object is to publish such music as you apparently cannot appreciate. That you should find it not "pleasing" is to be regretted, but if it is also not "playable," you must practise. There are many thousands who like us as as we are, and many more thousands are going to like us when they know us.

MUSIC RECEIVED.

Carol of the Reapers. W. H. Gill. 1s. 6d. B. Williams, 11, Paternoster Row.

Fly Leaves of Psalm and Hymn Tunes. Nos. 1-8. A. Brown & Co., Aberdeen.

MISCELLANEOUS.

Divine Service will be performed at the Temple Church tomorrow at the usual hours.

Signor Roberti's Mass for four voices, with organ or pianoforte accompaniment, lately performed several times in London, is, we learn, about to be published by subscription.

The Flute.—The word "flute" is probably derived from *fluta*, a lamprey or small Sicilian eel, which has seven holes on either side.

All Saints' Church, Grosvenor Road. — A Thanksgiving Service was celebrated in this church on Sunday the 27th, on which occasion full Choral Service was performed. The proceedings were under the direction of Mr. W. Jolly, Precentor. Mr. Bernard Tayler, Organist, some of whose compositions formed part of the service. The church was handsomely decorated with vine leaves, corn, barley &c., by a parishioner.

The *Universal Musical Gazette* of Leipsic contains a curious anecdote, viz., that after the first performance of Beethoven's *Fidelio* at the theatre of Dresden, on the 29th of April, 1823, the director of the Royal chapel and theatre, Baron Konneritz, wrote him the following letter:—"To M. Beethoven, chapel master at Vienna,—Your opera of *Fidelio* has just been performed with complete success. I am happy to be able to inform you of it, and I enclose 40 ducats, the amount due to you for copyright, with the expression of my thanks. Be so kind as to return me the enclosed receipt with your signature for the treasury of the theatre." "Forty ducats!" exclaims the musical critic—"There was no buying a villa with the price of a copyright in those days!" Poor Beethoven! poor genius.

Midnight Music.

(A German Legend.)

(From *The Oxford Magazine* (Bowden).

The night was falling on the moor, with doubtless step and slow,
The weary traveller sought to keep the path he did not know.
It led through marshy ground, by many a dangerous pool and deep,
And e'en by day it had been hard that narrow track to keep.

"'Tis vain," the pilgrim said at length, "I cannot find my way;
'Twere better that I here remain until the dawn of day;
'Tis certain death to lose the track—so God's good Angels keep
Their watch around me while I wait, and guard mine eyes from sleep."

Now scarce the words had passed his lips, when through the dark profound
There shone a light, and with the light there came a wondrous sound;
The stranger gazed,—before his eyes a mass of burning gold,
On which unearthly light was cast, of brilliancy untold.

The light grew stronger, and he looked upon an organ fair;
Of gold the pipes were moulded, and decked with jewels rare;
And from those pipes came melody, produced by hands unseen,
And sweet as songs of Angels, or ransomed souls, I ween.

He recked not of the flight of time, but stood enraptured there,
Until the morning dawn began to tint the heavens fair.
Then sank the organ in the marsh, the music all was still,
But echoings of those strains for years his heart and ear shall fill.

And as he stood upon the spot, and mused upon that sight
Which thus had cheered that dreary time, that solitary night,
A shepherd swain stood at his side, and courteous greeting made,
Asked how he reached that lonely spot, and proffered him his aid.

The stranger told that simple man of all the wondrous sight,
And of the music that he heard throughout the livelong night,
The peasant crossed himself, and said, "Oh, blessed thou hast been!
Few mortal eyes have ever dared to view what thou hast seen.

"Twas long years since, that o'er our land there swept a godless foe,
And many a holy Church was burnt, and convents were laid low;
In many a solemn sanctuary the ruthless spoilers trod,
And from their peaceful dwellings they drove the men of God.

"There stood in yonder valley a Church and Convent fair,
And all around the poor man blessed the monks' protecting care.
And to their Church trooped knight and squire and dame from far and near,
The glorious golden organ on Holy-days to hear.

"But when the foreign foes came near the brethren fled away,
And wandered in the woods and hills for many a weary day.
Men said that ere they parted they cast their organ great
Into the marsh before us, their coming back to wait.

"They came not back— and in the marsh the organ still doth lie;
But once in every seven years it riseth up on high,
And melody from hands unseen doth fill the midnight air;
But to approach that charmed spot no mortal foot may dare!"

The stranger mused: "How sweet!" he said, "it is that we may know
That thus it is with our good works we leave on earth below;
We cannot carry on our flight our precious things of worth,
But they must stay, perchance concealed, behind us in the earth.

"And yet from time to time will memory bring us back to mind
By the music and the glory of the deeds we leave behind;
Perchance forgotten for awhile, but never wholly gone—
Their memory cheers the falling, and helps the weary on." P.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 13. SATURDAY, OCTOBER 10, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May* 22, 1863.

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OUR PAST, PRESENT, AND FUTURE.

WITHOUT at all intending to imitate the style of one of our so-called modern poets, we cannot refrain from remarking that the "season" just past has been the dullest, dreariest time of all the dull, dead year. We did happen, in the midst of our "recess," to pay a visit to our editorial haunts, and thence to the West End, but the great deserted village was unbearable. Accordingly, after various attempts to get our carte-de-visite taken, with cap and without cap, sitting, standing *at ease*, and so on, we rushed off due east, and scarcely stopped to look behind or think of the day gone till we found ourselves, in the middle of the night, knocking up our unsuspecting friends in the fresh, fresh country, some fifty miles from town. So much for the Past, which has not been peculiar to ourselves. But we are bold to affirm, that never did an editorial "We," with a staff of able contributors like our own, notwithstanding, venture to launch their little bark on the stormy waves of this fickle world on the eighteenth of any previous July; and, which is far more satisfactory to ourselves, never, we believe, has any new undertaking met with so hearty a welcome on all sides; for, in spite of the season, which slipped by almost before we had time to turn round, as the saying goes, we have had to reprint the first five numbers, and our weekly circulation has been, in the short space of twelve weeks, MORE THAN DOUBLED; the last week's issue being considerably larger than that of any previous number. This for our numerous subscribers.—But we must now say a word on the subject of advertisements: Of course, it was a dull season, that just passed. "The trade," as is natural to that *irrational* animal, was, as might be supposed, very suspicious on our first appearance. Every house of business supposed that THE CHOIR was the property of every or any other house but their own, and, of course, they could not be expected to patronize or support the journal of their common foe. Accordingly, the collector of advertisements was politely assured that "nothing was doing, because Mr. ——— was out of town—and, besides, we want to see how 'it' (we are 'it') goes on."—and this is just the other point upon which we wish to say a word or two: *How we shall go on.*

Well, kind friends, we will try to tell you. Since the appearance of our first number, we have been on the look-out for the opinions of others respecting us. We have carefully weighed the suggestions and advice of our subscribers, whenever they have favored us with them; and, though we are mindful of the fable of the old man and his ass, the moral of which teaches that it is impossible to please all, we are, nevertheless, convinced that our friends' remarks have greatly benefitted us, though they have also considerably strengthened our own opinion, that the programme laid down by us at the outset cannot be improved, and, consequently, the more rigidly it is adhered to the better it will be for ourselves, for our many supporters, and for the cause of sound music generally.

The CONTENTS of THE CHOIR, it will be our constant endeavour to make both instructive and interesting. And to aid us in this effort we hope that professional men in London and elsewhere, who have sympathy with our undertaking, will lend us, from time to time as occasion may offer, a helping hand. We shall at all times be glad of communications from them on any subjects connected with music. Nor will the pen of the amateur be slighted. It often happens that men who have a taste for music, and leisure to cultivate it, have the opportunity of doing good service to the cause, even though they have not been bred to the profession. We shall be glad, therefore, to receive their assistance. We are not pledged to carry out or develop the opinions of any particular set or school of music. We are not bound by old or new, by professional or amateur, by high or low, sacred or secular. We live in the present,—we appreciate the past,—we have respect for the adage *cuique in suâ arte credendum*,—we would encourage the gratuitous labourer or the enquiring novice,—we would equalize the lofty and raise the poor, binding them in one bond of fellowship, with the facile cord of music; and while we have the deepest veneration for those strains and songs which we are fain to believe will waft us one day with them to happier spheres, we shall not attempt to persuade ourselves nor others that we are fulfilling our high mission by altogether ignoring those cheerful staves of our forefathers which more peculiarly belong to men of earth, who whilst here have, it is said by one wiser than ourselves, "a time to sing" them.

We shall at all times speak out plainly, whether our words be those of praise or blame. The goal before us is "SOUND MUSIC," and thither we hasten to urge our readers; and if we fail of attaining our object, or of accomplishing our desire, party spirit or prejudice will never be truthfully reckoned amongst the causes thereof. Doubtless our pages will sometimes seem too elementary to the learned; or to the amateur, too technical; or again to the professional, too full of correspondence about the non-essentials of a musical education. Nevertheless, we venture to assure our readers, that all these several phases are the necessary and component parts of successful journalism; inasmuch as without them our journal would become a mere ISM, one-eyed, vapid, and, in the end, uninstructive.

Wishing our readers "a happy new season," in town and country, we will conclude by observing, that they will greatly add to the comforts of our happy time of song, "Merry Christmas," by introducing us to those of their friends, and they are, we fear, a large number, who have not yet had the pleasure of making our acquaintance.

A VISIT TO THE LONDON CHURCHES,

COMMENCED IN JUNE, 1862.

[We are assured by the author of the papers here submitted to us, that his single aim in writing them, and in seeking to give them publicity in our columns, has been simply to call attention to those things which are clearly right, or which are manifestly wrong, in the various methods of conducting Divine Service in our metropolitan churches. So long as this is done with good feeling and taste, we feel sure that the writer's VISITS will not have been in vain. Many irregularities in Public Worship are suffered only because they have been of long standing, or, perhaps, because no person has taken the trouble to invite attention to them.—ED. *C. M. R.*]

"Nothing extenuate,
Nor set down ought in malice."
SHAKSPERE.

Several titles for these papers at once suggested themselves to me when I thought to myself, "I will tell my friends in the country what I have heard and seen in the London churches during this, its decennial wonder." *In nubibus et de profundis* was one title that I thought of. *Look upon this picture, and upon that*, was another. *High and Dry, and Low and No, Church; Tractarians and Tractmen; Daily and*

Weekly Clergy, and their doings, were amongst other titles that readily occurred to me, but I very soon discarded them, *et id genus omne*, for the few impartial words, A VISIT TO THE LONDON CHURCHES.

It is "Exhibition-time," as you know, and I am going to pay a visit to the London churches. London stands high in most things; how, thought I, does it stand with regard to its churches? You must wait for my answer, courteous reader, for as yet I do not know myself.

It is the Sunday after Ascension, a fine day, the 1st of June, and I have no time to lose, they say, if I wish to get a seat in

ALL SAINTS CHURCH, MARGARET STREET.

The morning service is at eleven o'clock, but at five-and-twenty minutes before the hour the church was full and the door-way crowded with those who had come (I was nearly amongst their number) too late. I felt thankful to find myself seated when I saw so many unhappy-looking persons without chairs. Chairs? Yes; and precious close together, too. Still, I consoled myself by thinking that I was not, perhaps, better able to stand than they were. At half-past ten the chimes (rather a dull set, as one might have guessed from the external of the spire and tower) struck out, and continued to chime until summoned to stop by the tinkling of a somewhat *shoppy*-sounding bell, agitated, I suppose, from the vestry. By-the-bye, I had almost forgotten to say how beautiful this church of All-Saints is, as the reader may imagine, when I inform him that all its walls, pillars, &c., are of marble, richly and chastely inlaid and carved, the roofs and windows being beautifully painted. The whole structure cost, I believe, something like sixty or eighty thousand pounds.

Before the service began—which was quite punctually—I had a good opportunity of viewing the altar, and I saw on the superaltar four vases of flowers about twelve inches high. Inside the two outside vases at either end, stood two candlesticks with blue candles in them. Then, as before the foot of the superb gilt cross, which is set in the reredos at the back of the centre of the altar, though raised in such a manner as to seem to stand on the altar, stood the other two vases of flowers. On the foot-pace were two standard candlesticks, having large white wax candles in them. The pulpit is on the north side, and is of marble, with a branch light on the north side of the preacher's desk. The vestry is in the south transept, and the organ on either side, with an underground action connecting both portions of the instrument. The lectern is placed in the centre, facing north and south, just outside the chancel steps. The faldstool for the litany I did not see. The distance of the chairs in the nave I observed to be about thirty inches, from back to back, with a broad rail or ledge constructed underneath the seat to rest the hat on—a very good arrangement, which I regret my "Lincoln and Bennett" did not discover till the service was nearly over.

A ring from, as I supposed at first, that neighbour's bell, gave me, and doubtless others, a hint that the service would soon commence. Accordingly the organ sounded its first chord, all the people rose up as one man, and the choir and clergy began to stream in, arrayed in white. There were seven clergymen. Having reverently taken their places, a priest with patriarchal beard and moustache occupying the end stall on either side, the choir knelt for prayer, and the congregation knelt also. In seasonable time, the organ ceased to sound, and the precentor commenced the service on A, which was well kept up throughout. At the close of the Exhortation, the words "saying after me," were inflected. In the Confession, likewise (quite unmeaningly), the words, "through Jesus Christ our Lord," were sung. The Amens *before* the first versicles were harmonized, and all this portion of the choral service was poor sing-song, and rather inferior to most modern Cathedral singing. This was disappointing. The Venite had a freshness about it which certainly was not derived from Helmore, though the Psalms, well sung as they were, distinctly spoken, carefully stopped, and not gabbled, were painfully dull and throat-aching. Oh! that doleful B flat in Helmore's non-Gregorian first tone. I seem to feel it within me now. It is true, in this instance, that the five Psalms were well accompanied, modestly and devoutly, and in their proper seat, but the infliction of having to wade through five different Psalms to one and the same dull arrangement of dullest chant, is nearly as bad as in the afternoon of this same first day of the month, to sing, "O Lord, our Governor, how excellent is thy name in all the world" (one of the Psalms for Ascension-day!), to a *grave* Gregorian second tone, distorted for the day from its penetential seat of dust and ashes.—See Helmore. At the singing of the Gloria Patri, the choir turned to the east, and the congregation devoutly bow in worship of the Triune God. There was, perhaps, at the last words of the Gloria, a too perceptible *rallentando*, which belongs rather to those choirs and places where they do *not* sing much.

The first lesson was read from the north side of the Lectern, the second from the south, by a different reader, but both clergymen read devoutly and becomingly, with their books facing north and south, themselves turned to the attentive congregation.

The Te Deum was sung simply through, prayer and praise all the same, to the second tone, with a little rallentando of the last words of the last verse, which again I did not expect.

Why the banns were published after the second lesson I do not know, any more than why such a poor tune was sung after the third Collect to that glorious hymn, "Hail the day that sees Him rise," when so many better ones might be got. After the hymn was sung, the Prayer of S. Chrysostom, and the "Grace of our Lord Jesus Christ," concluded this part of the service, before twelve o'clock. Again, at a signal from the organ, all the people rise, the priests retire to the vestry for a short space of time, the choristers sing the introit for the season, and the sacristan (for he is not a beadle, having no poker and red waistcoat, nor is he a pew-opener, as there are only chairs in the nave) lighted the candles on the altar. The beauty of this part of the church was now indeed apparent, while, as little by little fresh beauties seemed to grow up before one's eyes. The cross studded with white flowers, so chaste, so rich, so solemn, and the wreath of white flowers encircling its arms; the rich gilding of the figures on the east wall, and the mosaic work of the reredos, were a feast indeed for the soul of those who delight to admire such costly offerings of love to God. The two lights, I suppose, are intended to represent that Christ is the very true Light of the World.

THE ALTAR.—The priest stands at the north corner, facing the east, and the Amen after the Lord's Prayer he repeats without choir or congregation. The Commandments were intoned somewhat rapidly from the centre of the altar, as if all the syllables were short syllables except the last—"thĕ Lŏrd thy Gŏd gĭvĕth thēē."

At the singing of the Gloria before, and Gratias after the Gospel, the choir turn to the east. The Nicene Creed was the usual Merbecke, and I was agreeably surprised to find it so generally joined in by the congregation, notwithstanding the choir was not firm in some parts.

NOTICES were given, after the Creed, of the Vigil of Pentecost and the Octave of the Ascension, on the former of which there would be two early celebrations, at seven and eight o'clock.

THE SERMON was preached by the incumbent (surpliced), who commenced with the words, "In the name of the Father, and of the Son, and of the Holy Ghost." The congregation remained standing the while. The discourse itself was neither eloquent nor logical—it had no pretensions—but it was an impressive and familiar, plain, suitable and practical homily, which was at times well delivered, and was throughout a witness against the ease and infidelity of the age we live in. "Many a man," said the preacher, "would rather deny Christ than be thought the scum of the world." While, in the latter part of the sermon, he exhorted us, in accordance with the text, "You cannot have too much confidence in God. You cannot err on the side of having too much trust in our dear Lord. 'In my Father's house are many mansions; I go to prepare a place for you. If it were not so, *I would have told you.*'"

The sermon lasted thirty-two minutes, though the preacher led us to expect a shorter discourse, and occupied not a small portion of time in telling us so. The conclusion was eminently practical: "As many in this congregation are strangers, it will be right to inform you that these services are supported entirely by voluntary offerings. This church is open to all, free of cost: without money, without price. 'Freely,' therefore, 'ye have

received; freely give.'" Then, turning to the east, he intoned the Doxology, and the choir answered with a full Amen.

THE OFFERTORY.—The preacher now left the pulpit, and a sentence having been read by the priest, the choir sang the same in full, and the organ was played on till the Offertory had been collected from the whole congregation while they remained standing. After the prayer for the Church Militant, the people withdrew, leaving the communicants, choir and clergy, still kneeling. After some time, but before all those who were not going to communicate had left the church, the officiating priest read the Exhortation (by "read," of course, is meant "said," *i.e., recited* musically on one note, *monotoned, intoned*). During this part of the service the epistoller and gospeller faced north and south; the priest then said the Confession, followed by the people and those boys of the choir only who had been confirmed. Next was given the Absolution (not by the incumbent or senior priest, but) by *the* officiating priest at (*i.e.*, in the middle of) the altar, who, in the beginning of the prayer, held his hands knit together, but, loosing them, he raised the right hand at the words "Pardon and deliver you from all your sins." The "comfortable words" were then impressively read (intoned) by the priest, still facing the people, from the centre of the altar. The good effect of this was heightened by the priest having no book in his hands to read from. Then followed the rich and varied plain song of the Sursum Corda, &c., where the priest resumes his book and the choir take up the responses, the Ter Sanctus, &c., accompanied by the organ. Then retiring to the north corner for "We do not presume," and returning to the centre of the altar for the consecration prayer; which, with the Confession were said in a lower tone, an Amen, played on the organ, brought us so far on our way through the choral communion office.

The priest then received the sacred elements standing, according to the custom of the Church, and soft, low music, streamed from the organ whilst the congregation went up to the altar. This arrangement prevented the communicants from being disturbed by the lispings or mutterings of the assistant clergy (not that we could have heard any in this church, even if the organ had not been playing), and also by the noise of feet and the rustling of silks.

The communicants approached the altar from the centre aisle, but retired to their places through the side aisles, into which there was an entrance contrived at both ends of the altar rail—a good arrangement—and after all have communicated, the assistant clergy deliver up the sacred vessels into the hands of *the* priest. Throughout the whole service from the sermon, there is but one officiating priest at the altar.—This is very instructive.

The Lord's Prayer was said by the full choir, men and boys. At this period the incumbent knelt on the step at the back of the priest, before the centre of the altar. The people remained in their seats during the reverent consumption of the consecrated elements which were left. The organ then began to play, which was a last signal for all to rise; the choir and clergy left in order, first the choir, then the clergy, last of all the priest, who bowed towards the altar each time as he descended the steps therefrom.

The use of the organ in this church throughout was admirable. The instrument is really made to serve devotional purposes. There was no blazing and blowing, or snorting of the great mammoth. There was no idol worship of the Great Bel —and no conceited extravaganzas or *toodle-too* disconnecting verse from verse, or line from line. If it be true that "a clergyman is known by his organ," I can only say that my opinion of the incumbent of this church is a high one.

One matter of detail on the precentor's part I did not admire: the words of the Lord's Prayer and of the Creed were precented by him, but were altogether omitted by the choir. Provision is made for this in the Nicene Creed, but it mars our service to make it a rule in the response.

I had almost forgotten to remark that in this church the ladies (in this Exhibition time there seem to be no women) sit on the north, the gentlemen on the south side. But the crowd is so great always, that, I believe, there is an arrangement in the end of the nave, for which the officials are not responsible—those ladies who have to stand whilst others who have seats sit, prompted by an instinct natural to them, occupy their neighbors' chairs while they vacate them for the purposes of prayer and praise, *i.e.*, standing and kneeling. A YOUNG MAN FROM THE COUNTRY.

DURHAM CATHEDRAL CHOIR.

The trial for the vacant stall in the cathedral choir, occasioned by the death of Mr. Hemingway, took place on Thursday, Friday and Saturday, and the vacancy was filled on Monday last by the appointment of Mr. David Lambert, of the Chapel Royal, St. George's, and Eton College, Windsor. The candidates selected for trial, from a large list of applicants, were, Mr. Brandon, of Barnard Castle; Mr. Distin, of London (who withdrew from the contest); Mr. Foreman, of Birmingham; Mr. Keningham, of Salisbury Cathedral; Mr. Grattan Kelly, of Newcastle; Mr. Lambert, of the Chapel Royal, &c., Windsor, Mr. Mugford, of Gloucester Cathedral; Mr. Metcalfe, of Carlisle Cathedral; Mr. Poole, of Cambridge; and Mr. Pullein, of Lincoln Cathedral. All sang on the Thursday and Friday, and Mr. Lambert, Mr. Poole and Mr Grattan Kelly were again required to sing on the Saturday by themselves.

Mr. Kelly has a good and strong voice, and sang, "Why do the nations," but did not manage the triplets neatly.

Mr. Poole has a fine voice, and sings with great taste. He also sang, "Why do the nations," in excellent style.

Mr. D. Lambert has a very rich and powerful voice, of extensive compass, and sings with great delicacy and refinement. He sang the recitative, "And God said," &c., and the air, "Now heaven in fullest glory shone," from *The Creation*, Haydn, and his singing of this fine air was comparable with that of the most celebrated vocalists who have essayed the *role* of Raphael in *The Creation*.

The skill of these three gentlemen was next tested in sight-singing by a very difficult song from an unknown oratorio, and in the opinion of those competent to judge, Mr. Lambert achieved the difficult task the most successfully of the three. The precentor then suggested that Mr. Lambert should sing, "Why do the nations," the piece chosen by Mr. Kelly and Mr. Poole, and that the two latter gentlemen should sing Mr. Lambert's piece. Mr. Lambert complied with the request, admirably singing Handel's *bravura air*. In the sight-singing contest, Mr. Lambert read both rapidly and correctly. The trial—a very severe one —was brought to a close, and on Monday it was announced that the Dean and Chapter were unanimous in their selection of Mr. Lambert to the vacant stall in the choir of Durham Cathedral.

GRINTON (Yorkshire).—Haydn's oratorio of *The Creation* was performed twice, morning and evening, by the church choir here, on Monday last, in the parish church, on the occasion of the opening of the new organ, and the choir acquitted themselves excellently. The principal artists were Miss Kluff, soprano; Mr. Wilson, principal tenor of York-Minster; and Mr. David Lambert, basso, gentleman of Her Majesty's Chapel Royal, St. George's, and Eton College, and of the Exeter Hall Oratorios, &c. Miss Kluff's rendering of "With verdure clad" was excellent. Mr. Wilson's chief solo, "In native worth," was given with taste and feeling. Mr. David Lambert, one of the best of our English basses, took all the solos allotted to that voice. The airs, "Rolling in foaming billows" and "Now heaven in fullest glory shone," were given with a vigor and effect seldom equalled, and Mr. Lambert infused such a breadth of feeling and intelligence into the latter air, as to stir the audience into something like enthusiasm. He displayed the great compass of his magnificent voice by ending on the low D, a feat not often accomplished in so large an area. The applause continued without intermission until the popular vocalist rose and recommenced the air. His singing throughout the oratorio was of the highest order. The choruses were all most efficiently performed, and the fine chorus, "The heavens are telling," which brings the first part to a close, was encored, and the noble composition, "Praise the Lord," which finished the whole, was given with splendid effect. To Mr. Creser, the talented organist, great credit is due for the pains he took with the choir so as to enable them to render their performance effectively. Mr. Staton, Organist of Richmond (Yorkshire), conducted with great ability and care.

GOOD SINGING.—The foundation of all good singing is to acquire a power of holding each note of the scale fully, perfectly, and sufficiently long. Many a voice has failed, through not paying proper attention to this golden axiom.

REVIEWS.

G. F. Handel's Five Fugues, from the "Suites de Piéces pour le Clavecin." Arranged for the Organ, with Pedal Obligato, by JAMES HIGGS, Organist of St. Mark's, Kennington. London: WHITTINGHAM, 33, Leicester Square. 4s. 6d.

G. F. Handel's Six Fugues or Voluntaries, Op. 3. Arranged and published by the same. 5s.

WE shall not attempt any criticism of these fugues themselves; they ought to be in the possession of every organ-player, whether professional or amateur. Of the manner in which Mr. Higgs has performed his part of arranging and editing them we are bound to speak in the highest praise. The preface to the *Five Fugues*, upon the nature of a fugue and the art of fugue-playing, will be of great use to young students, and enable them to appreciate and render in an intelligent manner these beautiful works of the great master. The very common horror at the mere name of a fugue is owing, in no small degree, to the want of taste so often shown in the execution of this style of music; as if science and taste were not suited to bear each other company. We have frequently heard an organ fugue hurried through, as if the only intention of the player were to show how rapidly he could execute it. Mr. Higgs's very judicious remarks are well calculated to save the student from this and other errors. The publisher has also done his part admirably.

The celebrated Ballet des Sylphes (*Faust*). Composed by HECTOR BERLIOZ. Arranged for Pianoforte by WILLIAM WALKER. 2s. 6d. CRAMER & Co.

Whisper Low, Love. A Ballad by WILLIAM WALKER. 2s. 6d. R. COCKS & Co.

Orange Blossoms. Waltzes, by WILLIAM WALKER. 4s. AUGENER & Co.

Ever at my Elbow. Ballad by WILLIAM WALKER. 2s. 6d. R. COCKS & Co.

The Ballet des Sylphides is neatly and not too difficultly arranged, and though we cannot say much for its beauty, it will be a useful piece for pupils, requiring delicacy and precision in the left hand.

The two ballads are very pleasing. The first (*Whisper low, Love*) is a soothing, sentimental ballad, with a flowing accompaniment, the melody being within the compass of an ordinary tenor. The other (*Ever at my Elbow*) is our favourite. It is a quaint and forcible remonstrance on the part of a strong-minded lady with a lover whose ardour confines itself to perpetually hanging about her, without ever coming to a declaration. The melody suits well the humour of the words.

The Orange Blossom Waltzes are very good indeed, at least Nos. 1, 2 and 3 are exceedingly pleasing. No. 4 is more suitable for a pause in the dance. The first three will soon call out the youthful votaries of Terpsichore, and would beguile even an old stager into practising the mysterious (to him) intricacies of the "deux temps."

A Collection of Sacred Music for the Use of Schools. Edited by JAMES TILLEARD. 1s. 6d. NOVELLO.

A Collection of Secular Music for the Use of Schools. Edited by JAMES TILLEARD. 1s. 6d. NOVELLO.

THESE two Collections have gone through respectively four and five editions, so that they have the stamp of public approbation. The secular songs are very appropriate for school children; but we cannot at all recommend the sacred collection, abounding as it does in triple-time hymn tunes, such as are now happily dropping out of use in our churches.

Carol of the Reapers. By W. H. GILL. B. WILLIAMS, 11, Paternoster Row. 1s. 6d.

THERE is here an admirable idea of a spirited carol completly spoiled for want of a little knowledge of music. Perfect consecutive 5ths between the bass and tenor, to say nothing of such minor things as dominant 7ths without a 3rd, are enough to condemn any four-part music in our columns, much as there is to admire in the general outline.

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record.*)

SIR,—I beg to forward another quaint old poem from the Cotton MS. Vesp. Axxv. Brit. Mus. I have not, hitherto, met with any others quite suitable for your pages.

Allow me to correct an error in the last stanza of the poem printed in No. 12, which altogether obscures the sense. It should be, "That poore men may have ioy (joy) enoughe."

Yours faithfully, ARTHUR HENRY BROWN.

Brentwood, Essex.

A Songe in Praise of Musique.

Longe have I been a singinge man,
And sondre partes ofte I have sunge:
Yet one parte since I first began
I colde,[1] nor can singe, olde nor yonge:
The Meane, I mene, which parte showethe well,
Above all partes moste to excell.

The Base and Trebles are extremes,
The Tenor standethe sturdelie;
The Counter reignethe then, me semes,
The Meane muste make our melodie:
Thus is the Meane, who meanethe it well,
The parte of partes that dothe excell.

Of all our partes, is anye jarre,
Blame not the Meane, beinge songe trewe:
The Meane must make it, may not marre,
Lacking the Meane, oure mirth adewe;[2]
Thus showethe the Meane not meanlie well,
Yet dothe the Meane in this excell.

Marke well the measure of the Meane,
And ther bie[3] tyme and tune your songe
Unto the Meane, where all this leane,
All partes are kepte from singing wronge:
Thoughe singinge men take this not well,
Yet dothe the Meane in this excell.

The Meane in compasse is so large,
That everye parte must joyne therto;
It hath an ouer[4] in everie barge,
To saye, to singe, to thinke, to do:
Of all thes partes no partes dothe well
Withoute the Meane, which dothe excell.

To[5] highe, to lowe, to lowde, to softe,
To fewe, to manie at a parte alone;
The Meane is more melodious
Than any partes lacking that one:
Wherbie the Meane comparethe well,
Among all partes most to excell.

The Meane in losse, the Meane in gaine,
In wealth, or in adversitie;
The Meane in healthe, the Meane in paine,
The Meane meanethe alwaies eyinitie:[6]
The Meane thus ment may meane full well,
Of all the partes most to excell.

To me and myne, with all the reste,
Good Lorde graunte grace, with hartie voice,
To singe the Meane, that meanethe best
All partes in the beste for to reioyse:
Which Meane in meaninge meanethe well,
The Meane of Meanes that dothe excell.

DIVINE SERVICE IN PROVINCIAL CHURCHES.

To the Editor of the *Choir and Musical Record.*

SIR,—Your correspondent Χορεῖος, in No. 11., points directly to the chief impediment to the improvement of music in the Church, viz., the indifference or jealousy of the clergy. In most of the churches in the town to which I have otherwise the honor to belong, the service is very unsatisfactorily performed, and is of that wretched half-and-half character that makes one really deplore the low ebb to which Church music is reduced. For myself, I have tried over and over again to obtain our Incumbent's permission for a more choral service, and have invariably been met with a reply somewhat of this sort, "that in his opinion the congregation would object; and further, that it would distract their attention from the solemnity of the service!" You may perhaps express surprise when I tell you that our late Incumbent, in answer to my frequent applications for a more extensive use of music, said, "I don't want effective music, it must be of the plainest description. I wish the people to come for my preaching, and not for your music!"

Surely, Sir, legitimate Church music is not of a character to

[1] Could. [2] Farewell our pleasure. [3] Thereby. [4] Oar. [5] Too. [6] Unity.

divert a congregation from worship, but rather to rivet their attention, and to raise that spirit of devotion which is, or should be, the desire of every sincere Christian. I am persuaded that if the clergy would not stand in the way, or throw cold water on the endeavours of organists and choir-masters to improve the musical service of the Church, we should have more orderly and reverent congregations than we are at present accustomed to.

In conclusion, I would suggest, as a necessary consequence, the removal of those drawling, double-bass voiced clerks who so successfully hum people to sleep, and so frightfully mutilate the Queen's English. I append a specimen of the latter which I heard *read* in the Psalms of the last Sunday but one.—"Wy op ye so ye i' ills!" &c.

Apologising for thus troubling you, but trusting attention may be drawn to so important a matter,

I am, Sir, your obedient servant, CUSIMUS.

October 3rd.

[CUSIMUS should have told us the clergyman's name and that of the church. We want plain speaking. It is, after all, the most friendly. The evils complained of are not confined to Liverpool.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

SIR,—In reply to "Johannes," whose remarks on pointing are correct, I beg to state that I am engaged in drawing up a psalter pointed according to ancient usage for the South Yorkshire Church Choral Union. Chanting is a kind of recitation, and, to be effective, the rule of the music must be the sense of the words. The modern invention of bars fetters the freedom of musical expression and forces the language into unnatural extension or contraction, profane and painful to all reverent minds. The correct mode of making the music bend to the words, instead of forcing the language—the accent of the music being made to correspond with the emphatic expression of the language, conveying the embodied idea and due regard to the jubilant and penitential character of the thought enshrined in the words—will be the only means of escaping the faults and difficulties complained of. I join most heartily in wishing success to your publication, and the extension of sound catholic principles in sacred song.—Believe me, yours truly,

R. HAINES WOOD, *F. G. St. Alban's,*
Organist to the Lord Wharncliffe,
Wortley, Oct. 5th. and Director S. Y. C. C. Union.

(To the Editor of the *Choir and Musical Record.*)

SIR,—You were good enough in one of your early numbers to inform your readers that your pages were open to the amateur as well as the professional musician; it is on the former ground that I address you.

In looking through No. 12 I find your correspondent "Johannes" is in want of a really good "psalter pointed for chanting." I am sorry I cannot recommend him a psalter, but I think I can offer to his notice a book of "canticles" in the style he requires. It is edited by the Rev. E. Shuttleworth, of Egloshayle, for the Cornwall Association of Parochial Choirs—I met with it during my holidays, and thought it the best of the kind I had ever seen—I inquired for it, but the publisher at Truro informed me it was out of print. I send you the Venite as nearly as I can recollect it.

I have no doubt if your correspondent "Johannes" (who, I think, is a clergyman) would write to the gentleman I have named, he would give him any information he might require.—I shall try to procure a copy for use in my own choir.—Will you kindly tell me in your next what you think of the Venite which I enclose on a separate sheet? and accept my best thanks for the many practical hints I have already derived from your excellent periodical. AN AMATEUR ORGANIST.

Humberston, Leicester, Oct. 3, 1863.

[The pointing of the Venite is not such as we could altogether recommend, *e.g.*:—

"Unto whom I sware in | my | wrath:
That they should not enter | in - to | my | rest.

—ED C. M R.]

T.E.P.—Your kind communication shall have our best attention.

JOHN EDWARDS.—We cannot, in every case, notice our correspondents' letters in the forthcoming number.

CHOIRMASTER.—We hope shortly to publish, in *The Choir*, a complete manual for choirmasters to use in training pupils to sing. See advertisement on the front page.

M.B.M.—You will perceive that our account of the Norwich Festival was taken from the *Norfolk Chronicle*. We are glad to hear that Sir George Smart is "very likely to live some years longer."

SCHOOLMASTER.—Your bookseller should order *The Choir* through his London Agent.

PUPIL.—Persevere. The great Marchesi, failing in two notes of his voice, devoted three whole years to the equalising and perfecting them.

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ENQUIRER.—You cannot change the character of your voice. It is madness to attempt it. Voices should never be strained beyond their compass.

TUTOR.—The Romans spoke of a *brown* voice, alluding to its quality. The Greeks shaded voices off into white and black.

R.M.—You cannot do better than hear a variety of first-rate singers.

RUSTICUS.—Guard against their faulty pronunciation, *e.g.* "yeara moia prayera," for hear my prayer;—"moya har-rat eand moy fleash," for my heart and my flesh. Choirs often murder the vowels.

GEORGE P. EWENS.—No. 1 is good, except the first chord of the second half, which is perhaps a mistake in the copying. No. 2 is seriously faulty; the 6-4 at the end of the first half is inadmissible, and in the second half are consecutive 8*ves*. No. 3 has three consecutive 8*ves* between alto and bass, besides other inelegancies. You want *systematic study*.

A COUNTRY LABOURER.—The method of arranging the three upper parts so as to be played with the right hand is not to be commended, as the tenor and bass often become too far apart. For hymns, Chope's 6d. Hymnal, with 106 hymns and tunes, would suit you.

J. C. S. L.—Your chants are on the whole very creditable to you; in No. 1 those slurred crotchets are objectionable in style. In No. 2, you must not end the third strain with a 6-4; keep all except the treble on the same notes as in the previous chord, and so make a 6-5 of it; in the last line you have D E and F altogether in a nameless chord. In No. 3 the third line is objectionable; the bass should be F C D G, and the other parts must be altered accordingly. No. 4 not original, and has consecutive fifths. In No. 6, the B natural in the tenor should be A. Persevere in writing and studying for improvement, but do not be anxious to hear your productions used in church, at present.

B. H. D.—We are overwhelmed with work, but you shall have your wish ere long.

CANTOR.—Novello's catalogue will supply you with abundance of voluntaries. Dr. Rimbault has published a collection of 50 Voluntaries, price 4s. (Chappell.) The G clef gives most satisfaction for the tenor.

X. Y. Z.—When boys' voices are breaking, be very gentle with them, taking great care not to strain them; when at the worst we are inclined to think that they should have perfect rest. Use men for altos *if you can get them;* if not, boys are better than none at all.

CYMRO.—"Jerusalem the golden" is a hymn by Bernard de Morlaix; the music most commonly used may be found in *Hymns Ancient and Modern;* it is the production of one Ewing, a relative, we believe, of the Scottish bishop of that name. We cannot recommend it at all, being of a sickly sentimental style, and strongly resembling "Annie Laurie."

A. C.—The "leading professors" are mistaken. The passing notes in the first line (D, C, in the treble, against C, D, in the tenor) are uncouth; the resolution of the six-five, at the end of the second line, is grammatically wrong, as the discordant note should fall one degree; the alto and treble in the third line pro-

ceed in unison, reducing the harmony to three parts; and the final cadence is weak for want of the dominant harmony. Goss's treatise is excellent, but you must master it; he would not recommend your treatment of the six-five.

W. T. B.—We do not know the tune "Totteridge." Perhaps a reader will favor us with an account of it.

J. A.—You must excuse our brevity. We do not remember that there were any grammatical errors in "Our eternal home," but it seemed very commonplace and uninteresting.

WILLIAM WALKER. We did not suppose that you were the author of the words, but our printer converted "writes them for" into "writes for them." "The imitation in the *8ve*" is a "well-known contrapuntal device," but the piece which exhibits no other trace of scientific handling is in our opinion open to the charge of meagreness. We go back about three centuries instead of one for our models of Church music; and we agree with Dr. Crotch, that if all the Church music of the last 150 years were burned, we should be more gainers than losers. Be assured, once for all, that our criticisms are sincere and candid, but not "unfriendly." We cannot undertake to return MSS.

J. C.—We have not examined the work referred to, but recommend you to use one better known.

DON JUAN.—The Spanish guitar is not much in vogue at present. The price would vary from one to five guineas, or even higher, and may be procured of any musical instrument dealer (see our advertising columns). We are not acquainted with any instruction-book for this instrument.

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

20. What is a *comma*, in music?—The eighth or ninth part of a tone, which the violin can sound.

21. What, properly, are *intonation* and *articulation* of a song?—Intonation is tuning the sounds, articulation pronouncing the words of a song.

22. What is the register of the natural voice?—The compass of the human voice is about two octaves, or fifteen notes.

23. What causes the variety of voices?—The position of the larynx lower or higher in the centre of the throat.

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MISCELLANEOUS.

MANCHESTER CHURCH CONGRESS.—On the evening of the 14th instant, the paper on *Church Music* will be read by the Rev. Sir F. A. Gore Ouseley, and the speakers named are the Rev. R. R. Chope, Rev. B. H. Kennedy, D.D., and Dr. Monk, organist of York Cathedral.

COLOSSEUM, REGENT'S PARK.—We notice a benefit for Mr. Nimmo, the able acting manager of this attractive place of entertainment, for the 16th inst. This gentleman's connection with the nobility's concerts and provincial tours of our great artists, during the last twenty years, claim our warmest support, and we trust his appeal will be well responded to. The entertainment for the occasion will be highly pleasing and effective.

French papers contain the following story respecting the origin of *Masaniello*:—"The celebrated Bigottini, 'the Marie Taglioni of the first Empire,' made her supposed last appearance for some charitable purpose at the Grand Opera in Paris in 1826. The general enthusiasm was enormous, and, of all spectators, Scribe was the most ardent admirer. He then bethought himself whether he could not write something for her in which her wonderful mimic powers might appear in a still more brilliant light; and thus came to make the heroine of a new libretto entirely dumb, so that all her sentiments and emotions must be expressed solely by her face and movements. Auber surpassed himself in the music."

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 14. SATURDAY, OCTOBER 17, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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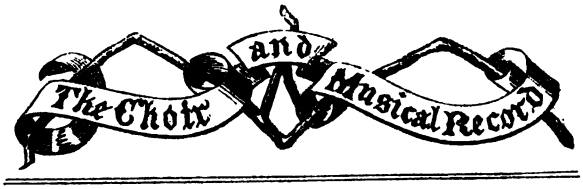

CONGREGATIONAL SINGING.

In our correspondence column will be found an interesting letter on the above subject, and as some of the opinions therein expressed bear a close resemblance to our own, we will occupy a brief space in bringing this subject before our readers.

It is a lamentable fact that, whatever may be the worship of Christians in other countries, the church-going people of England do not, as a rule, offer their thanksgivings in a *congregational* manner. Enter what church we may, let the performances of the choir be good or bad, the worshippers in the nave will not be found to join heart and voice in the singing of canticle, hymn, or anthem. Is it a Gregorian service? the singing is noisy and fast, and principally *unisonous*—we use the word in a restricted sense, meaning that the people do not join in the praises. Is the singing Anglican? it is a glee-like performance of the choir, light and tripping, smooth and off-hand, and, for the most part, well balanced. Is there a bad choir, the people are silent, because they are unable to help the lame dog of a choir over their style; and if the singing is well done in the chancel, the congregation becomes dumb from the fear of not being able to keep up with the practised choir, or from the dread of being heard to sing by the crowd of fashionables or poor at their elbow, who do not, cannot, or will not, sing also.

Now it very frequently happens that persons who are able to warble prettily, pleasingly, and skilfully before their own "Grand Broadwood," are chilled into silence by the atmosphere of apathy and unconcern which envelopes them when they enter the accustomed pew at church, while the poorer classes who can sing cheerily enough with their sleeves tucked up at the wash-tub, or with pot in hand on the ale-house bench, are like so many "dumb dogs" when the praises of GOD are sent up in their hearing and presence in His House of Prayer.

Now that such a state of things is clearly a bad one, none can doubt. But whence does it arise? Who is to be blamed? Is it the fault of the parson, of the choir, of the organist, or of the congregation, that we have not got congregational singing in our churches? Surely "John Bull" is a real and hearty animal. When we hear him in France send up a round good English "hurrah" for the Emperor, the Empress, and "now for the little un," we recognise no want of heart or voice; and our "Danish Rose," if only from her experience at the Sheldonian Theatre at Oxford, in the summer time, can bear testimony that an English assembly is quite capable of making their praises heard, when the object and the occasion are sufficiently worthy of the expenditure of either heart or voice. Then how is it, we ask, that with GOD for the Object of our praises, the Most High Who dwells not in temples made with hands for the Theme of our song, with the great and glorious deeds of His SON written and engraved on our memory, as our example; and, if we be not reprobate, with the unction of His Blessed SPIRIT to grace the voicings of our melody—how is it that, when we English Christians solemnly meet together in our own land, in a place set apart for this very purpose—the purpose of rendering thanks for the great benefits that we have received at His hands, and to set forth His most worthy praise—we are dull, and cold, and unreal lispers and mutterers of the LORD'S Song. How is this?

No doubt it arises from the want of *united* effort on the part of all concerned in public worship, namely the parson, organist, choir and congregation, rich as well as poor. We mean, of course, first of all, that the clergyman does not bestow sufficient pains on the service of his Master. He is too much like an unfaithful steward who dispenses his Lord's gifts *as if they were* the property of another—as if they cost him nothing, and he could afford to pay no regard to the manner in which they were employed. We, of course, consider that the talents of the people are, as far as this matter of congregational singing is concerned, placed at the disposal of him who has the care of their souls; and that he should teach them how best they may promote GOD'S honor and glory. But there can be no doubt that too often the Clergyman leaves this important part of his duty entirely in the hands of others. The whole of the singing, that is, properly, all the Versicles, Canticles, Psalms, Glorias, Hymns and Anthems are not unfrequently left to the organist or school-master, or to some amateur volunteer; consequently, there is sometimes a wrong hymn selected, a bad chant or tune introduced, an unsuitable anthem is chosen, the boys pronounce incorrectly, and when they are unable to read fast enough for the accompaniment, they fill up the interim by muttering nonsensical syllables, or, if the practising is in church, they learn to behave badly, at first, in the absence of the congregation, afterwards, in their presence—and so on. But, after all, neither of these is, in our opinion, the real reason why our congregations do not sing heartily. It is rather because they are not themselves practised WITH the choir. Our idea of a proper practising is, that at which all are present, as on Sundays. It surely would not be a very difficult task to accomplish; it would neither take much time nor trouble, nor involve much expense (though if it caused the expenditure of all these at once, we should say, let them be incurred, by all means), to obtain in this way hearty congregational singing. The clergyman should select a day and hour—perhaps after one of the fullest week-day services—when the people and the choir could best attend. His own time, of course, is in GOD'S hand, for His people. And it is worth while for the individual clergyman to incur any amount of personal inconvenience to ensure good congregational singing. Nothing, we are bold to affirm, will tend more to strengthen the minister's hands in his parish than this; nothing will more help to bind a congregation together in bonds of unity; nothing will impart more reality, ease, and heartiness to our public worship than the bestowal, by the clergy, of more attention to this the most important part of our worship in church. The sermon we consider a thing of minor importance, especially in the present day, when so many really good sermons are printed and sold at a low price—when it has become the fashion for all persons to be skilled in theology, and when theological subjects form the staple of our literature. There is not now so much need as formerly, of a long, or, in our opinion, of a frequent sermon. The time devoted to the preparation and delivery, or hearing of extra sermons, might be profitably employed by priest and people at Church in practising with the choir, as we have suggested above. Antiphonal singing should certainly be everywhere adopted, and the congregation should be instructed to join in the alternate verses according as they are placed in the south or north, *Decani* or *Cantoris* side. The clergyman, also, should sing the canticles and psalms numbered one, three, five, and so on. The *Gloria Patri* should be sung *full*, that is, by all on both sides. The hymns and the rest of the musical part of the service should likewise be sung full, though occasionally it will be found to add impressiveness to the singing, especially when the hymn is a long one, if some of the verses be

taken by the choir, others by the congregation only, as if in answer to them. Of course it were impossible to do this without previously practising the whole congregation and choir together.

Many other thoughts on this important subject will readily occur to our readers, but we here must end our remarks for the present.

The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

(Continued from page 112.)

With an Introductory Notice by Edw. F. Rimbault, LL.D., &c.

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

Chapter VIII.—The Particvlar Vse of Mvsicke in Varlike Matters.

Now because Musick is reported to be *belli et pacis alumna vel comes*—either the daughter or companion both of War and Peace—I will set the palm and olive together; and, as I have been short in declaring her peaceable use, so I will take the nearest course that may be in this warlike treatise. Though painters and poets are commonly allowed to lie, yet I am sure Theon expressed no more colours than is true to life when he drew an armed man, in complete harness, ready to make excursion upon his enemies; and, to all men's thinking, animated and encouraged thereunto by the clamorous sounds of a musician.

I appeal not now to men's integrity and uprightness of judgment; I make provocation to them as they are men. Let them speak, if the drum, fife, and trumpet do not excite their spirits and make their hearts even to swell to the overthrow of their enemies. The kings of Persia first sang a song to Castor and Pollux, and then made encounter with their adversaries. The Lacedemonians used pshalms, whose Captain, Agesilaus, being demanded of one not so wise as curious (I will not say he was a ringleader to our forward questionists now-a-days), to what end and purpose they did it, made answer that he was assured of every man's mind and courage. For, if his paces were consonant and according to measures, then it argued he was not appalled; if disagreeing, it argued that he was faint-hearted. Now, if it be expedient for a Captain to know whether his soldiers be harts or lions, whose good and cheerful hearts are the first step to the winning of the field, then it is consequent that Musick should be as *Lydius lapis*, the right touchstone to try their minds.

Now, besides the advertisement given hereby to the Captain, our own side is incited, the adverse parts amazed and astonished. For which causes all nations, civil and barbarous, though in diverse sorts, yet upon one and the selfsame ground, have made anew the earth to shake and the heavens to ring either with outcrys, braying, howling, singing, and clattering of their armour, as the old Germans and Frenchmen; or with taboring upon their waggon pelts as the Cimbrians; or with drums and great iron hammers, as the Parthians; or with the gentler and remisser kind of Musick, with their harping or piping, or winding of the cornets, or sounding trumpets or tinkling their cymbals, as the Lydians, Etrurians, Arcadians, Cecilians, Corinthians, Syrians, Trojans, Egyptians, Arabians; and, to speak in one word—no one word so true—all countries. Amongst which Athens, the mother and nurse of the best literature, was accustomed to sing hymns to Apollo and Jupiter for the better speeding of their doubtful voyages. And Rome, the lady and queen of all other cities (if they may be credited in their own cause) used first an ox-horn, till Pyrrhenius had devised the larger trumpet, provided notwithstanding that in any expedition of silence they gave but a watch-word only, without any sound of instruments.

Chapter IX.—The Lavvfvl Vse of Mvsicke in the Chvrch Confirmed by the Practice of the Chvrch.

Now, although there be none but few men so senseless and blockish by nature, or of disposition so peevish and wayward, that, taking no delight in Musick themselves, and measuring the worth and praise thereof by their own affections, do account of it as a thing either vain and unlawful or idle and unprofitable, yet there be many who, albeit they allow a moderate and sober use of it in civil matters, do notwithstanding cast it out of the Church as an unclean thing, and will vouchsafe it no place in the service of God. But, if the use thereof be proved to be not lawful only in the Church but profitable also and decent by the practice of the Church at all times, the opinion of the best learned men in all ages, and the authority of the scriptures themselves in many places, I trust that these men will reform their opinions from thinking so basely of it, or refrain their tongue from inveighing so bitterly against it.

And first touching the practice of the Church. They are not ignorant that the most ancient Church of the Jews (which received the doctrine of the truth which it believed, the precepts of life which it observed, the order of discipline which it practised, from God himself) used no one spiritual exercise more than singing unto the Lord. When the ark (which was unto them a visible sign of God's presence among them, and unto which they resorted to ask counsel of the Lord, and to pour out their prayers), was brought into the city, not only David assigned this office to praise the Lord with instruments which he had made, sang and made melody, but himself also sang, rejoiced, and danced before it. Afterwards, when the Temple was builded by Solomon, and the ark with other things dedicated thereunto by David, were brought into the Temple, the Levites, according to their office, sang unto the Lord songs of praise and thanksgiving, lifting up their voices with trumpets and cymbals and with instruments of music, which service the Lord did so gratefully accept that he vouchsafed his visible presence and filled the Temple with his glory. And when, as Hesekias opened the Temple, which had been shut, and re-established the service of the Lord, which had been intermitted by the wickedness of Ahaz, among other things, there is especial mention that he restored this exercise; for he appointed the Levites to the house of the Lord, with cymbals and viols and with harps, according to the commandment of David, and Gad the king's seer, and Nathan the prophet; for the commandment was by the hand of the Lord and by the hands of his prophets. And his holy ordinance, which the Lord himself had sanctioned, continued in that church as other parts of the service did, though corrupted, even unto the coming of Christ in the flesh. Neither was it then, as a bodily and unprofitable exercise, abolished, but retained as a spiritual service unto the Lord, albeit not in that order and form as before.

Isidore testifieth that, of the ancient custom of singers in the old Church of the Jews, the primitive Church took example to nominate singers, by whose songs the minds of the hearers might be stirred up to God. And the psalmist or singer ought to be most excellent both in voice and art, that he may better delight the hearers with the sweetness of his music. Yea, even our Saviour Christ used this divine exercise, for when he had eaten the Passover with his disciples, St. Matthew addeth, "And when he had sung a psalm, they went out into the Mount of Olives." As for the times wherein the apostles themselves lived, it cannot be denied that this exercise was used in the churches which they planted, for many exhortations are by them made in their epistles, as it shall after appear, unto their churches that then flourished concerning this matter, and I trust their practice then was agreeable to their exhortations.

Pliny, in an epistle he wrote to Trajan, the Emperor (while St. John was yet living), testifieth that it was the custom of the Christians to sing hymns unto their Christ in their assemblies before day. For they could not freely come together by day for the persecutions that then raged against them. Afterwards, when the Church of Christ had a breathing time, and might freely serve their God, they did that openly in their churches which before they used secretly in their assemblies. Look upon the East and the West, the Greek and the Latin Churches, and you shall find this to be true. It had its beginning in the East Church, and from thence being derived unto the West, spread itself unto all churches, as St. Augustine reporteth in his confessions.

It were too long to run over all the particular churches which

frequented this exercise; it shall be sufficient to take a view of the patriarchal seats by whom the others were to be directed in matters of doctrine and discipline. Theodoret reporteth that Flavianus and Diodorus ordained in the Church of Antioch that the Psalms of David should be sung *interchangeably* by a CHOIR OF SINGING MEN divided into parts, first at the monuments of the martyrs, and afterwards in the church. "And," saith he, "they exhorted their fellow-ministers to prayse their holie Lorde Christ with hymnes and songes." The which order, once begun at Antioch, was derived farther and farther, even to the utmost parts of the world. In Zozomenus, also, it is recorded that when the people of Antioch had intelligence that the Emperor Theodosius was incensed against them for a sedition raised in their city, they made their prayers unto God to allay and mitigate his rage, using therewith mourning songs and melody, the which, when Flavianus the Bishop had caused to be sung before the Emperor as he sat at meat, the story saith that Theodosius was thereat not only moved to pity, but forgave the offence also, and himself with tears increased their lamentations. And in another place, he saith that the clergy and people of Antioch, dividing themselves into two parts, did, according to their accustomed manner, praise God with hymns and songs. To these former authorities accordeth Socrates, who, although he attribute not the original of this singing of antiphons and psalms in the Church of Antioch to Flavianus and Diodorus, as Theodoret doth, but unto Ignatius, one more ancient than they (for he was the third bishop of that place after Peter, and was very conversant with the Apostles themselves), yet he agreeth with him in the verity of the matter whereof I speak, affirming that Ignatius, having seen a vision of angels lauding the Holy Trinity with hymns interchangeably sung, constituted in the Church of Antioch that form and manner of singing which had been manifested unto him in that vision. And, albeit this may seem somewhat fabulous (as perhaps it is, and as the Magdeburgenses are of opinion, saying this is not a matter of so great moment, that, therefore, angels should come down from heaven and appear singing), yet this clause which they add, "especially because the Church in those days wanted neither psalms nor hymns," is a sufficient proof of mine assertion.

Now, concerning the Church of Alexandria, as I do confess this exercise was not so much used there as at Antioch, so must I needs say that sometimes it was there also frequented. For proof whereof I refer the reader to Socrates and the tripartite history, where they do declare how Athanasius, the Bishop of Alexandria, being, by the Arians, deprived of his bishopric, escaped out of the hands of Sirianus, the captain of that army, who came with a band of 3000 soldiers, beside the aid of the Arians which were in the city, as well to place Gregorius in that see as to apprehend Athanasius. For the history saith thus:—"The evening grew on, and the people watched all night because they looked for a communion. The captain placed his soldiers round about the church; the which, when Athanasius perceived, all his care was that, for his sake, the people might receive no harm; wherefore he willed the deacon to end his prayers, and commanded they should sing a psalm. Now, while the psalm was singing with sweet and pleasant consent, the whole congregation went out at one door: all this while the soldiers were silent and made no uproar. But Athanasius, in the midst of the throng, scaped the rage of his enemies without harm. Whereof I gather that, as in other churches, so also in this of Alexandria, they used this divine exercise, which also St. Augustine testifieth, though not in so full a manner, when he wisheth that the order of singing were used in the church where he was which Athanasius observed in the Church of Alexandria, who commanded him that read the Scriptures that he should so temperate and moderate his voice that he might rather seem to speak treatably than to sing; to the end that he might be the better understood of the people. And yet, nevertheless, St. Austin, calling to mind how wonderfully himself had been moved with the singing of the Church at his conversion to the faith, and what operation it worketh in the hearers, although doubting, confesseth in the same place that he doth allow singing in the Church, that by the delight thereof the weak mind might be brought into a feeling of religion.

(To be continued.)

REVIEWS.

Anthems used in the Parish Church of Newark-upon-Trent.

"THIS book of anthems," we are informed, "has been selected under the sanction" of the vicar. We should very much like to see the "books of anthems" from which the reverend the vicar had the opportunity of making his choice, for certainly he has shown as little judgment in the selection of this manual as the compiler of it has exhibited in his selection of anthems. For the warning of all who are in want of a collection of the words of anthems, we give the following results of an analysis:—Of Mendelssohn there are 14 so-called anthems; of Handel, 14; of Haydn, 2. This is a pretty fair allowance for the oratorio style in a collection of only 102 anthems. Next in numerical order come Kent, 7; Dearle, 7; W. Hayes, 5; Wesley, 3. But when we search beneath all this for the real marrow of an anthem-book, we come to Greene, 4; Farrant, 3; Weldon, 2; Croft, 2; Byrd, Tallis and Tye, one each; and not a single note from the immortal tongues (for though they are dead, they still speak, except in Newark-upon-Trent) of PALESTRINA, BATTEN, ALDRICH, CHILD, BLOW, STROUD, WISE, BATTISHILL, TRAVERS, &c. Nor is it only in the omission of these revered names that the compiler has exhibited his total unfitness to deal with the subject, but in the apparently promiscuous foraging (for selection it is not) among the works of the authors whom he condescends to notice. He is like a child gathering pebbles on the sea-beach, passing by what would delight the geologist or enrich the lapidary, and loading himself with hardened mud and fragments of sea-coal. Among all the English anthems, where can two be found more exquisite than Weldon's "In thee, O Lord" and "Hear my crying?" These are left until some more knowing hand picks them up for the benefit of Newark-upon-Trent, while our compiler enriches his wallet with "O praise God in his holiness." Tallis is represented by his "Veni Creator," and that is as it should be; but where is "If ye love me?" If the "imprimatur" of the vicar contains a true statement, according to the grammatical construction of the words, he may be less blameless than we at first supposed, in selecting this book from others, possibly under the idea that it was a compilation of acknowledged merit; but if the title-page bears the correct account of the matter, and these anthems, not the book, have been selected for the use of Newark-upon-Trent and sanctioned by the vicar, the blame rests upon his shoulders for introducing a book which bears upon the surface unmistakeable evidence of being compiled by one who has not matured his knowledge of anthems by patient inquiry and earnest study, but who owes his very limited acquaintance with Church music to an attendance at divine service more or less frequent, where the music has been on certain "show-days" exclusively of the modern florid character.

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THESE are two musical arrangements of the hymn "Tersanctus," including the preface, "Therefore with angels and archangels." In No. 1 the Tersanctus itself is from Spohr's *Last Judgment*, a style of music which our readers will not expect us to recommend for the use of the sanctuary; the close of Mr. Andrews' adaptation is anything but effective or satisfactory. No. 2 is simple, and, omitting the preface and the very abrupt transition from the preface to the Sanctus, not inelegant. If any choir wishes to meet with some music for this part of the communion office of a not very ecclesiastical character, we recommend these two, of course leaving out the preface, which is the priest's part, and which ought not, either in a choral or plain service, to be said or sung, as we have heard it, by any but the celebrant himself.

SACRED HARMONIC SOCIETY.—The Sacred Harmonic Society commenced its rehearsals for the season at Exeter-hall on Friday evening. The concert season will commence on Friday, November 13, with Mr. Costa's oratorio *Eli*. The principal vocalists at present engaged are Madame Rudersdorff, Madame Sainton-Dolby, Mr. Sims Reeves and Mr. Winn.

CORRESPONDENCE.

DIVINE SERVICE IN LONDON CHURCHES.

DEAR SIR,—I do not aspire to give you and your readers such a full, true and particular account of the ritualistic *minutiae* observed in our metropolitan churches as is furnished in your last number by "A Young man from the Country," but will this week present them with a more simple and general statement respecting ST. MATTHEWS'S, CITY ROAD.

My visit was paid in the evening; though in good time, the church appeared full, and a considerable number of persons were standing about the doorways, while sundry chairs packed together in the aisles, as if in reserve for an emergency, had a decidedly wholesome appearance. I had just time to notice that the chancel, and indeed the whole building, though in good ecclesiastical taste, contained nothing striking in the way of ornament, (though a collection box labelled "for the decorations" denoted that the authorities did not consider that perfection in this department had yet been attained) when the organ struck up a particularly well-chosen and delicately-played voluntary, as though to remind the non-regular attendants, who at the same moment advanced to the attack of all the unoccupied seats, which they speedily filled, that all things in God's house should be done "decently and in order." I am happy to report that the utmost decorum prevailed during this most trying ordeal; for trying it certainly is, when you have conducted a fair companion to a pew which evidently affords "just room for two," to see some one else step in before, and be either politely told there is "room for one, sir," or led back to an airy situation near the door. However, it strikes me that this plan is the happy mean between the "open-church" system which may result in a parishioner being deprived of his rights by a mob of curious sight-seers, and the plan which allows of wealthy sermon-fanciers, who do not mind disturbing a congregation or feeing a pew-opener, being marshalled up to "good seats" at the top of the church in the middle of the service. In the present instance, all, or nearly all, were seated before the clergy and choristers, in surplices, took their places, or rather when they entered the chancel from the vestry, for at that instant about a fourth part of the congregation rose to their feet. If this were done universally it would look like a mark of respect, but in this partial kind of way must appear to the parties principally concerned more like being stared at.

The whole service is choral, and the music and chants Anglican. In the general confession I did not much admire an inflection or cadence, introduced several times; if used at all, it should, in my opinion, be only at the end, the simple monotone being much more reverent for the confession. The chants for the psalms appeared very well chosen, and both the change from the minor to the major mode and the forte and piano passages were very suitable to the sense of the words. In the glorias, an incongruous effect was again produced by a want of uniformity in the congregation, some few of whom bent their heads whilst it was being sung. Nothing is more solemn than to see a vast congregation all bowing before the Lord, like a field of waving corn before the evening breeze, but the solemnity is greatly marred, if not altogether spoiled, when a few heads only are seen bobbing up and down here and there; and, in the absence of either a rubric or an intimation from the authorities of the church that such a practice was desired, it strikes me that good taste requires its being omitted. Whether such an intimation *should* be given must be decided by others; my own opinion is, that it is eminently unnatural to bow the head whilst shouting "Hosannah!" or in singing "Glory," &c., which is near akin to it, if not essential in meaning. The anthem, I was sorry to hear, was from the fifty-fifth psalm, "Hear my prayer;" not that I had any fault to find, but, curiously enough, it has happened that whenever and wherever I have heard an anthem, during the last four months, it has been these few verses from the fifty-fifth psalm. It may, both in this case and others, have been the exception and not the rule, but I must record my opinion, that, for purposes of divine worship, a full anthem, or one with the greater proportion full, is preferable to one nearly all solo; particularly is this the case in surpliced choirs, where the treble part is taken by boys, very seldom with voices properly up to the mark for a solo, and too often with a defective pronunciation, which, in such cases, becomes painfully apparent. In hymns and chants even, where they have the support of the female voices in the congregation, the treble part is too often rather weak, and if in the anthems the aid which nature intended when she gave to woman a treble voice, is necessarily discarded, I think the greatest wisdom is shown in choosing subjects in which that aid can best be dispensed with. The hymns I thought hardly so well sung as the other portion of the service, as though hardly enough attention had been bestowed upon them, and after such a choice selection of chants was rather surprised to hear that sing-song, "Jerusalem the golden," which I thought had been discarded by all organists of good taste.

I have left myself no room to speak of the sermon in any detail, and must only say that it was above the average, but that if, as I have heard, the preacher takes the Bishop of Oxford as his model, he has still much to learn as regards the delivery of his discourses. The offertory was collected during the singing of the last hymn.—I remain, Sir, yours, &c., Q. Q.

(To the Editor of the *Choir and Musical World.*)

SIR,—Among the congregations of those churches, where the choral service is used, there must be a great many persons who have some voice for singing, and probably a considerable number who have some knowledge of music, Now, it was with great pleasure that I lately read a notice at the church of S. Mary Magdalene, Munster Square, stating that an evening class was about to be formed there, which any of the congregation might attend, for the purpose of practising what I believe is called Plain-song, *i.e.* that part of the service in which any one who can hum a tune can join,—no knowledge of music being necessary. This is excellent, as far as it goes. But what I would propose is something more than this. I think that at such churches as, for instance, St. Andrew's, Wells Street, a class might be formed of such persons as have tolerable voices, and can read music a little, to practise the full and chorus parts of the services and anthems. They might meet (in the church), twice a week, first by themselves, and afterwards with the choir. A small subscription would be sufficient to defray the expenses, which could not be very heavy. Front-seats, next to the choir, might be allotted to them. If this were done, I think it would afford genuine pleasure to many who, like myself, can never hear a beautiful chorus without longing to join in it; and would, of course, greatly strengthen the chorus. Moreover, it would silence an objection that I have frequently heard urged against the choral service, that the greater part of it is confined to the choir. At any rate, the experiment might be made; and even if it proved a failure for want of a sufficient number of members to form the proposed class, no harm would have been done. Of course, ladies and gentlemen, headed by the clergymen and their families, would not scruple to lend their assistance. Hoping that you will think favorably of this suggestion, I remain, Sir,

Your obedient servant, A. H.

SIR,—May I call your attention to a point regarding our musical welfare, which, though a small one, is, I think, still worthy of notice? It is this—music paper, for MSS. is of such a very different size to printed music, that the two cannot be bound together. Music one has copied, and one's own compositions cannot be bound in the same volume, with printed music. Why should not music paper be made of the regulation size?

Believe me, Sir, yours obediently, F. H. E.

Eastbourne, 12th October, 1863.

ALEXIS.—We think the "fly-leaves" no acquisition to our Hymnody. The melodies frequently very secular, the harmonies very bad, not worth criticising in detail. What do you mean by "American tunes?" It is possible to convert S.M.s into C.M.s, or *vice versâ*, frequently with good effect, but we should say it was quite unnecessary. "A list of thoroughly good ecclesiastical tunes" is supplied in the indexes of Chope's "Congregational Hymn and Tune Book," and of "Hymns Ancient and Modern."

STUDENT.—Your part-song, "Harvest," is very good and pleasing in our opinion; and if you give the public an opportunity of knowing it, we think it would be a favorite wherever

it was known, on account of the richness belonging to five-part harmony judiciously managed.

F. W. H.—We dislike "one florid double chant throughout" the Te Deum, as much as you can. The chants you have selected are all good and suitable, but we think there is *too much* variety.

CLEMENTI.—There is no reason at all why you should not in time write "something worth hearing." The first part of the anthem is very correct, and of a sound ecclesiastical style; but when you come to fugue, you allow the proper resolution of the chords to give way to the exigencies of the subject—*e.g.*, when the bass comes in, what becomes of the E flat in the alto? It ought to fall. You must practise the fugue style before you write for publication. We shall be glad to receive more from you, if *you* "think worth while."

AVOCA.—It is not easy to say which is "the best" book on the Grammar and Theory of Music; but C. C. Spencer's, published by Weale, 2s., and Dr. Crotch's Elements (Novello), are excellent. There are many grammatical errors in your music. Write in short score when you send chants or tunes for criticism, as not only the chord but the progression of the parts must be shown.

S. N. ERREVON.—If you don't like our paper, tell your bookseller not to send it to you; but to write such letters as your last to us is a waste of your time, and of ours (which is more valuable than yours seems to be) after you have been told once that we have no intention of publishing any music which you would be likely to appreciate. Don't you think that there is no small presumption in your pretending to know what would, in your own ungrammatical language, "be far *higher* appreciated by all true lovers of music?" You had far better give up teaching us our work, and improve yourself in grammar, spelling, and modest deportment.

J. G. DAVENTRY.—The kyrie pleases us by far the most. The second line of the double chant is unmelodious. The single chants are good. You write very correctly in plain counterpoint.

TRY.—An unharmonized hymn tune is rather a meagre work to send for criticism. Judiciously harmonized it would sound fairly, but there is no great merit in the melody itself.

PUPIL TEACHER.—It is often more difficult to sing plain notes in succession than to execute brilliant cadences.

CHARLES.—By practice you can pull your voice up a note or two, but you will also lose a note or two at the other extremity.

S. S.—It is so. Bass notes touch the heart the least.

STOCKPORT.—Our publisher received three postage stamps in a letter from Stockport, with the request that he will send "me three copies of No. 12 of the Choir." "Me" did not sign his name, or give any address; so that, "if this should meet his eye," perhaps he will kindly send a stamp for the postage of the three copies as well as instructions where to send them and to whom.

MISCELLANEOUS.

ORIGIN OF HIGH PEWS.—Bishop Burnet complained that the ladies of the Princess Anne's establishment did not look at him while he was preaching his "thundering long sermons," as Queen Mary called them, but were looking at other objects. He, therefore, after much remonstrance on their impropriety, prevailed on Queen Anne to order all the pews of St. James's Chapel to be raised so high that the fair delinquents could see nothing but himself when he was in the pulpit! The Princess laughed at the complaint; but she complied when Burnet told her that the interests of the Church were in danger. The whim of Bishop Burnet was imitated in many places which had not been pewed before, and the results are at this hour to be seen in remote country parishes.

LEEDS.—On Tuesday afternoon, the 6th instant, the following selection was performed by Dr. Spark on the grand organ in the Town Hall:—Prelude and Fugue (G major)—Mendelssohn; Andante for the Organ, "The Hymn of Nuns"—Lefébure Wély; Overture, "Zanetta"—Auber; Recollections of the Opera, *Martha*, including the first part of the Overture,—the Chorus of Servants,—the Air, "'Twas a spell,"—the Romanza, "The Last Rose of Summer,"—the Canzone, "John Barleycorn,"—and the celebrated "Spinning Wheel Quartet"—Flotow; Andante (F major) from the 1st Grand Symphony—Beethoven; Double Chorus, "The Horse and his Rider"—Handel. We are glad to see that this select entertainment was given at so small a charge, the prices of admission being 3d. and 6d.

UNION OF THE CHOIRS OF THE PARISH OF ECCLES.—On Saturday the united choirs of fourteen small townships of the ancient parish of Eccles, numbering together about 370 voices, assembled in the fine old parish church, and, thus united, sang the psalms, canticles and hymns of Divine Service. These were necessarily of a simple character, and although much refinement was not to be looked for under such circumstances, there was unmistakable evidence of sound, healthy and tuneable voices, capable of being moulded into higher forms by practice and cultivation. This gathering was the first of the kind, but we understand that it is intended to repeat it annually, meetings more or less extended being held in the interval for the purpose of practice. The union takes the title of the "Eccles Church Choral Union." Its object is the promotion and improvement of Church music of a congregational character. The sermon was preached by the Rev. J. P. Pitcairn, M.A., the vicar; and the honorary organist of the church, Mr. Henry Wilson, presided at the organ.—*Salford Weekly News.*

DOVER AND FOLKESTONE.—On Tuesday and Wednesday, the 6th and 7th insts., two grand morning and evening concerts were given at the above places, the programme being the same at each, and comprising in the morning selections from the *Messiah*, *Israel in Egypt*, *Elijah*, and the *Creation*; whilst the evening concerts consisted of choice secular music. The vocalists were Mrs. Merest, Miss Allen, Mr. Dyson, Mr. Carter, and Mr. Lambert; solo pianist, Mr. H. Baumer, who was encored on each appearance. The most noticeable features were "O rest in the Lord," which elicited a warm encore for Mrs. Merest (for whom the contralto part of *Elijah* was originally composed) "With verdure clad" re-demanded from Miss Allen, and "Ere infancy's bud," from *Joseph*, at the morning concerts. Mr. Lambert was also very successful in "Why do the nations," and "Every valley" was nicely sung by Mr. Carter, and "In native worth" by Mr. Dyson. In the evening Mrs. Merest excited great applause in the cavatina "Salve! dimora casta e pura," from Gounod's *Faust*, which she sang in the original key as written for a tenor voice, and the same lady was encored on both occasions in Dibdin's "Tom Bowling." Miss Allen was encored in a pleasing ballad by Mrs. Merest, "I wish I were a fairy queen," and Haydn's serenade, "Maiden fair," for three male voices, by Messrs. Carter, Dyson, and Lambert, was also re-called for.

THE LATE FESTIVAL OF THE THREE CHOIRS.—On Saturday last the final meeting of the stewards of the Worcester Musical Festival of 1863 was held at the Guildhall, Worcester, Mr. R. W. Johnson in the chair, to audit the accounts of the festival. The Rev. R. Sargeant, hon. secretary to the festival, produced the accounts, from which it appeared that the total receipts from the sale of tickets amounted to 4,220*l.* 3s., which was an increase of about 520*l.* on the receipts of the last Worcester Festival in 1860. The expenditure was 3,732*l.* 11s. 6d., leaving a balance in hand of 487*l.* 11s. 6d., instead of a deficiency, as is usually the case, such deficiency having to be made up by the stewards. Out of the 487*l.*, however, there were still outstanding payments to be made of 60*l.*, reducing the surplus to 427*l.* 11s. 6d. The collections at the cathedral doors for the Charity for the Relief of Clergymens' Widows and Orphans amounted to 1,121*l.* 14s. 1d., which would be handed over intact to the charity. It was stated that not a single nobleman in the county had sent in any contribution to the charity fund—a most unusual occurrence. Letters had been received from the Bishop and the Mayor of Worcester, and the cordial thanks of the meeting were unanimously voted to the Rev. R. Sergeant for his unwearied exertions in bringing the festival to so successful an issue; to Herr Schachner for the pains and trouble he had taken in reference to the preparation for his new oratorio, *Israel's Return from Babylon*; to the Bishop of Worcester, as president; the Dean, and Mr. Done, the conductor of the festival. The next festival will be held at Hereford, in 1864.

GENERAL COMPASS OF THE VOICE.

High Soprano, or Treble	C to	A	alt. Treble 13 notes.
Soprano (*sopra*, above)	A „	F	„
Mezzo-Soprano	F „	D	„
Alto, Counter-Tenor	D „	B	„
Tenor (*teneo*, to hold, because it formerly held or sustained the subject of the air in glees)	B „	G	„
Baritone	G „	E	„
Bass (*basso*, below)	E „	C	„

The Organ.

(Translated from the German of Herder).

O, tell me who contrived this wondrous frame,
Full of the voices of all living things,—
This temple, which, by God's own breath inspired,
So boldly bends the heart-appalling groan
Of wailing *Miserere*s with the soft
Tones of the plaintive flute, and cymbal's clang,
And roar of jubilee, and hautboy's scream,
With martial clarion's blast, and with the call
Of the loud-sounding trump of victory.
From lightest shepherd's reed the strain ascends
To cymbal's thunder and the awakening trump
Of judgment. Graves are opening! Hark, the dead
Are stirring!
How the tones hang hovering now
On all creation's mighty, outspread wings,
Expectant, and the breezes murmur! Hark!
Jehovah comes! He comes! His thunder speaks!
In the soft-breathing, animated tone
Of human words speaks the Allmerciful.
At length the trembling heart responds to him;
Till, now, all voices and all souls at once
Ascend to heaven, upon the clouds repose—
One Hallelujah!—Bow, bow down in Prayer!
Apollo tuned the light guitar; the son
Of Maia strung the lyre; mighty Pan
Hollowed the flute. Who was this mightiest Pan
That blent the breath of all creation here?
* * * *
Cecilia, noblest of the Roman maids,
Disdained the music of the feeble strings,
Praying within her heart, "Oh that I might
But hear the song of praise, the which of old
Those holy three* sang in the glowing flames,—
The song of the Creation!"
Then there came
An angel who had oft appeared to her
In prayer, and touched her ear. Entranced, she heard
Creation's song. Stars, sun and moon, and all
Heaven's host, and light and darkness, day and night,
The rolling seasons, wind and frost and storm,
And dew and rain, hoar-frost and ice and snow,
Mountain and valley in their spring attire,
And fountains, streams and seas, and rock and wood,
And all the birds of heaven and tribes of earth,
And everything that hath breath, praised the Lord,
The holy and the merciful.
She sank
In adoration: "Now, O angel, might I
But hear an echo of this song!"
With speed
He sought the artist whom Bezaleel's
Devoted soul inspired; in his hand
He placed the measure and the number. Soon
Uprose an edifice of harmonies.
The *Gloria* of angels rang; with one
According voice, great Christendom intoned
Her lofty *Credo*, blessed bond of souls.
And when, at holy sacrament, the chant,
"He comes! Blessed be he who cometh!" rang,
The spirits of the saints came down from heaven,
And took the offering in devotion. Earth
And heaven became a choir; the reprobate
Shook at the temple's door, and seemed to hear
The trump whose clang proclaimed the day of wrath.—
With all the Christian hearts Cecilia
Rejoiced, for she had found what every heart
Seeks with strong yearning in the hour of prayer,—
Union of spirits—Christian unity.
"How shall I name," said she, "this many-armed
River which seizes us and bears us on
To the wide sea of the eternities?"
"Call it," the angel said, "what thou didst wish;
Call it the ORGAN of the mighty soul,
Which sleeps in all, which stirs all nations' hearts,
Which yearns to intone the everlasting song
Of universal nature, and to find
In richest labyrinths of hearts and sounds
Devotion's richest, fullest harmony."

* Shadrach, Meshach, and Abednego.

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VOL. I.—No. 15. SATURDAY, OCTOBER 24, 1863.

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CHURCH MUSIC.

IT was not long ago that a right reverend Prelate was reported to have said, that he found the Church party so numerous and influential in his diocese, that to attempt to ignore or interfere with them would be an act of the most indiscreet and unsuccessful kind possible. Whether the learned Professor of Music in the University of Oxford felt the force of a reasoning similar to this in regard to the prevalence—we use the word advisedly—of Gregorian services in our parochial churches and choral associations, or whether Professor Ouseley is willing to believe that, having himself lost sight of the origin of "the so-called Gregorian tones," others have discarded their use altogether, we know not. No doubt he has his own reasons for omitting all mention of this, we are fain to believe, important portion of the Church's song, as well as of the equally grand and impressive hymn tunes which are no mean part of the rich heritage of the Church, "the unbarred melodies." If the lecturer could not give these his "kind approval," still in dealing with the question of Church Music at the Manchester Congress last week, we do not see how he could consistently avoid making some sort of reference to them. An example also of one or two of the most "easy and melodious" of these tones and hymn tunes might reasonably have found place in the programme selected for the illustration of his subject.

As far as we can gather from the report, quoted in our Columns from the *Manchester Guardian*, this paper on Church music can have done but little to further the cause. We do not profess to understand what is the difference between "Church music" and "Cathedral music," though the Dean of Chichester seems to fancy that some difference does exist; and the professor himself does not seem to us very clear in his distinctions between "cathedral" and "parochial" choral services. We can only say, that if our cathedral music is not Church music (we fear that a quiet hit is meant here), the sooner it *is* Church music the better it will be for the worshippers. Or, if by "Church music," as both Dr. Hook and Professor Ouseley seem to imply, is meant something in the way of sacred musical performances in God's House which are not to be said and sung in our parish churches "everywhere," whether there are present "endowed choirs," "rich neighbours," or "educated bands of trained singers," or not, the sooner we can dispense with it altogether, the better. For our own part, we do not believe in "ordinary churches." All churches are extraordinary places in our humble judgment, and being such, extraordinary efforts should be made to turn out barrel organs, and all other dummies, lay and clerical, with them, and "replace" the hymn with the anthem whenever possible. As for "unmusical districts," it is an absurd phrase—an impossibility, Mr. Professor. There are no such things. Why, the very air you breathe—all being, is pregnant with music. Shall man alone be mute? Nay, there never was an "unmusical district." At least, if our readers stumble upon any such, we trust that they will immediately send for one of our reporters. When found, he will be quite sure to make a *note* on it.

We are also slow to think that any congregation can be found—at least we should not care to be introduced to them—who do not appreciate "the best choral service that can be got for them." And as for any clergyman being *physically* incapable of intoning," the contrary statement is a known fact—that those persons whose voices are weak, and who cannot throw sounds to any great distance beyond them, by adopting intonation not only get through their duty with much greater ease to themselves and to their hearers, but their voice also is heard further off—perhaps fully twice the distance.

Altogether, then, anything more unsatisfactory on this subject in the present day than the paper on Church music, by one who should be the highest Oxford authority in musical matters, we can scarcely conceive. It is true that Church music is now making rapid strides with the aid of much vigilant and skilful supervision by professionals and amateurs. Still much is left to be done by this generation in the way of developing, perfecting, enlarging, refining, establishing. But, above all, when, in vigorous days of reform like these, a well-known authority on any subject stands up to address an already enlightened audience, we may reasonably expect from him a generous handling of his *whole* subject—a treatment large and wide enough to take in all schools of thought—with, if need be, words of warning and encouragement for the future. In ignoring *in toto*, not only all the claims of the earlier school of Church music, but in omitting all but the very mention even of its venerable existence, past or present, we do think that our reverend lecturer has not acquitted himself at Manchester in a manner worthy either of himself or of his audience.

We need enlightenment as to the "*via media*" school of Church music; and we are far from accepting as "most probable" the supposition that the Jewish converts had one style of music, the heathen converts another ("their own"!) in days of primitive Christianity.

MANCHESTER CHURCH CONGRESS.

CHURCH MUSIC.—At the sitting of the Church Congress last evening, at the Free Trade Hall, the subject selected for discussion was Church music. The Very Rev. Dr. Hook, the dean of Chichester, presided. In commencing the proceedings, the Chairman said that he had the honor, by the appointment of their Committee, to take the chair. His duties would not be onerous, and he should not detain them long. The subject was not music in general, but Church music—or they might say cathedral music—on which, as on many other subjects, there must be differences of opinion. Some people thought that modern Church music was rather too ornate. Others thought that ancient Church music was not sufficiently scientific. He believed that he should be in accordance with what would be said in the paper about to be read in stating that in this, as in all other things, the safe way was the *via media*. He had to introduce to them one of the most distinguished Church musicians—a worthy baronet who had devoted his time and his fortune in the furtherance of Church music, who was himself a precentor of a cathedral, who was selected by the University of Oxford to be their professor of music, and who had done much for the promotion of the science of music by encouraging young men to study that science, and to become not only practical but theoretical musicians.

The Rev. Sir F. A. GORE OUSELEY, Bart., Mus. Doc., on coming forward, was enthusiastically applauded. He said that in Manchester, or in that part of England, it needed not any words from him to defend music, and especially Church music. The principle was universally admitted that there was no science more appropriate to the service of God than music. Though many had talked and written about the origin and development of music, yet few branches of science had been more superficially handled. The wildest and most untenable theories had been put forward on the subject. He thought the conclusion they must come to, from a careful study of the subject, was that the nations of antiquity knew nothing of harmony. The melodies of ancient nations were of two styles, the one simple, the other complex. When Christianity was introduced probably music was in a transitional and unsettled

state. Moreover, it was not easy to say for certain what were the melodies which were used in divine worship before the time of St. Ambrose and St. Gregory. What would appear the most probable supposition was that the converts from Judaism clung to Jewish melodies, and adapted them to Christian words, while the converts from heathenism preferred the music of the hymns which they had been in the habit of singing before they became Christians. In the first centuries of Christianity there were in Europe two essentially distinct systems of melody, one of southern origin, which did not require, nor easily admit, harmony, and was produced in ignorance of it; the other from the north, essentially harmonic in its structure, and containing strong evidence of having been composed expressly with reference to such accompaniment. In process of time, master minds arose in Italy, Germany, France, and England, who dared to write melodies of a sublime character, analogous in style to the old southern tunes, and yet, so confined to major and minor modes as to admit freely the co-operation of harmonic and contrapuntal resources. From this epoch music was regenerated and revolutionised. Now it became for the first time possible to compose in the true sense of the term. No longer was music simply an enhancing adjunct to words; devoid of power to convey distinct impressions or to excite particular emotions, except as a handmaid to poetry. Instrumental music was at length introduced, wherein art charmed, or amused, or enraptured the hearer by its own inherent and unaided power. Sublimity, beauty, and ornament could be attained and combined at will, and the trammels of false principles by which for countless years genius had been fettered and invention stifled, at length were cast away, and a long and glorious list of immortal names arose, to raise to its highest pinnacle of earthly perfection the only art of which they were told that it would survive to future and endless ages in the abodes of the blest, and be everlastingly employed to the praise and adoration of its great Author. In the English school of cathedral music there were six different kinds of word-delivery, of which five were musical. The first was the ordinary reading voice, requiring a good, sound, and clear enunciation, free from tameness and monotony on the one hand, and from affectation on the other. This was all that was required for the perfection of this first kind, which was used in the reading of the lessons, the epistle, and Gospel, and in preaching. The second kind introduced the musical element in its simplest form, namely, a single musical sound. This was called the monotone. It was used in the collects, and prayers, and exhortations by the officiating minister alone, and by the congregation also in the general confessions, creeds, and the Lord's prayer. It consisted in the sustentation of the voice at one unvarying musical pitch, while on that one note the words were articulated as clearly and as distinctly as possible. This mode of reciting the prayers had a peculiarly devotional effect, and was always preferred to the polytonic method. The next kind was an advance on the monotone, including both melody and harmony, and, like the monotone, was taken partly by the minister and partly by the choir. It was unrhythmical in its structure, and was not so much the setting of music to words as the adaptation of words to music, a kind of choral recitative, which gave a character to the whole choral service more marked than any musical element therein introduced. It was also the ancient plain-song of the Church before the Reformation, its origin being lost in mediæval antiquities. It was used in the versicles, the responses, the litany, the suffrages, the *sursum corda*, and the amens after the prayers and collects. On grand occasions it was accompanied by the organ, and on these occasions Tallis's magnificent harmony should always be used. The other kinds of music were the psalm chants, regular formal pieces admitting of all the resources of harmony and counterpoint, technically called the "service, and adapted exclusively to the canticles, the Kyrie," the Nicene creed, the "Sanctus," and "Gloria in excelsis;" and then came the anthems. As illustrations of the several styles of music the choir of St. Peter's Church sang the following pieces, Mr. B. St. Joule presiding at the organ:—Single Chant, by Dr. E. G. Monk; Gloria to Benedictus, from Farrant's Services in G minor; Gloria to Jubilate from Dr. Croft's Service in A; anthem, "Hosannah," Orlando Gibbons; anthem, "Thou knowest, Lord, the secrets of our hearts," Purcell; anthem, "God is gone up," Dr. Croft; Hymn tune, Old 113th. The rev. gentleman continued to say that Church music of course included also the music of our parish churches. There were many churches in which choral service was celebrated in its integrity, which were yet neither cathedral nor collegiate churches. All the foregoing remarks on the cathedral service would of course equally apply to them. But in the majority of churches it was impossible to perform full choral service, nor was it always desirable. In unmusical districts the people would be unable to appreciate it. Often the clergyman was physically incapable of intoning. Almost everywhere it was difficult to get a choir together able to sing anthems, where there was no endowment to pay them, no rich neighbors to subscribe for the purpose, and no educated band of trained singers who would serve for the pure love of the thing. Moreover, a great object to be aimed at in ordinary churches was congregational singing, and for that purpose services and anthems were decidedly unsuitable. The people could be brought to sing psalms and canticles to an easy and melodious chant; but that was the full extent to which they could be trained in most places; and it was both foolish and wrong in ordinary churches to attempt anything beyond this. There was one particular kind of music, however, exactly suited to this case—music at once sublime, melodious, easy, and adapted to the mass of voices, and this species should be used in our parochial churches to replace the anthem. He alluded to the singing of hymns. A great improvement had taken place of late years throughout the length and breadth of the land in this particular, and he advocated choral associations as a means of still further extending this improvement.

REVIEWS.

The Congregational Hymn and Tune Book, containing Three Hundred different Four-Part Tunes with their Hymns, from Ancient and Modern Sources. By the REV. R. R. CHOPE, B.A., Brompton, S.W., assisted by Rev. J. B. Dykes, M.A., Mus. Doc., and late Precentor of Durham Cathedral; W. T. Best, Esq., Organist of St. George's Hall, Liverpool; G. Cooper, Esq., Organist of Her Majesty's Chapels Royal; Rev. R. F. Smith, M.A., Southwell; E. J. Hopkins, Esq., Organist of the Temple Church, London; Dr. Monk, Organist of York Cathedral; J. Turle, Esq., Organist of Westminster Abbey. London: THEODORE WRIGHT, 188, Strand.

THIS work has several times been incidentally mentioned in *The Choir*, but we think it expedient to give a brief and impartial summary of its merits and also of its defects.

In the first place, it is the handsomest and cheapest of all existing hymn books. In price it does not exceed the *Hymns Ancient and Modern*, but it contains twenty-seven more hymns and perhaps a hundred more tunes than its rival. In point of typography no one can help being struck with the superiority of the larger edition in every respect. As to the smaller one, it is incomparably the handsomest pocket volume we ever saw. Moreover, it is an exact fac-simile of the larger edition, so that it is never guilty of a serious fault which occurs in *Hymns Ancient and Modern*, that of occasionally printing half a tune on one page and half on another, sometimes over the leaf. Then, the editors have not spoilt their hymns by tasteless and unnecessary alterations. This is the crying sin of the committee of gentlemen who brought out the *Hymns Ancient and Modern*. In some cases their freaks are so curious that one is tempted to doubt whether some member of their body was not a relation of the worthy alderman who proposed to make a famous inscription read, "He died in indigent circumstances," rather than "He died poor."

As regards music, the great superiority of Mr. Chope's work over *Hymns Ancient and Modern* has been very generally admitted. The very unsatisfactory results of Mr. W. H. Monk's editorial labors touch the theme of most bitter complaint; but we have heard none respecting the truly admirable and musicianly work of Mr. Chope and his distinguished band of *collaborateurs*. The reader, who thinks the experiment worth trying, may test the matter for himself by comparing the two arrangements of such tunes as are to be found in both books.

The defects of Mr. Chope's collection are not very numerous.

but we will rigorously point them out. In the first place, we cordially dislike its title. If, on the one hand, it is calculated to practise an amusing "sell" on the managers of Independent chapels, it is equally certain, on the other, to deter churchmen from adopting the book. It should, therefore, be clearly understood that the word "Congregational" applies only to the use which is intended to be made of the work. In the next place, we regret that the editors should have overlooked the fact that the construction "May this" or "May that" is not the English of the Prayer Book or of the Bible. Instead, for example, of—

"If pressed by poverty severe,
In envious want we pine;
Oh may Thy Spirit whisper near—
How poor a lot was Thine!"

It would have been just as easy to read, "Oh let Thy Spirit," and the change may be easily made with the pen. We regret, too, that the editors should not have corrected a few verbal blemishes in some of the hymns they have inserted Thus in the *Dies Iræ*, the phrase "Death is struck," does not translate *Mors Stupebit*. Dr. Irons's version, by-the-bye, commits the not unusual fault of disregarding consistency of time. The original is all in the future tense, but the translation chops about from future to present in a very embarrassing manner. The hymn,

"In the hour of trial,
Jesu, pray for me,"

has given great offence in some quarters, but the obvious alteration of "pity," instead of "pray for," would obviate all objections. For the last couplet of "Abide with me," we should propose—

"Till Heaven's morn breaks and earth's vain shadows flee,
In life, in death, O Lord, abide with me."

At present the sentence is hardly intelligible. The hymns for Confirmation strike us as rather inferior—they give too much countenence to the shallow notion that this holy rite is a mere revival of the Baptismal covenant. The trashy ballad on the Blessed Eucharist, "According to Thy gracious word," really surprises us with its presence. It is conceived in the lowest Zuinglian spirit, and contrasts strangely with all its neighbors. On the other hand, there are a few hymns that we should have been glad to see inserted, such as *Verbum supernum prodiens*, *Prome vocem mens canoram*, *Lauda Sion*, *Corde Natus*, *O Esca viatorum*, and a few others. We also think that some of the ancient hymns have been shortened unnecessarily. We do not, for example, see why *Adoro Te devote* should have been *razed* to half its proper length.

In a word, we should like to see the editors of this great work undertake an appendix which should contain the whole of the Sarum hymns, which either are, or can be made, unexceptionable in point of doctrine; all being translated or paraphrased in such wise as to become good English hymns, and each being fitted to some one tune to which it was actually sung, the said tune being barred and harmonised in the admirable manner in which some of the old melodies have been done by Mr. Chope and Mr. Smith. Such an appendix would be hailed as a great boon by that, nowadays, large section of our brethren, who delight in any practical contradiction to the silly notion, that there has ever been a real solution of continuity between the old and the new Church of England. The failure of the *Hymnal Noted* may be ascribed to three causes, viz.: the atrocious inaccuracy and inelegance of many of its translations; the crude and scarcely intelligible form in which its music is printed; and the general meagreness and incompleteness of the collection. Overcome these difficulties, give us our Sarum hymns in their fullness, and in a form dignified and reasonable, and the work of our hymnologists will then be, in great measure, done. So long, however, as the eclectic system is followed, there will be no end to the plague of hymn books; for no two authorities will ever be found to agree as to the precise proportion of ancient and modern compositions which should be admitted into *the* book of the future.

Christ Church, Forest Hill.—Harvest Thanksgiving Services took place on Sunday last. Full choral service was performed and the church was tastefully decorated. The sermon in the morning was preached by the Rev. J. M. Clarke, incumbent. Both services were attended by overflowing congregations. The anthem was, "O praise the Lord," *Weldon*.

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record*.)

Sir,—A mode of "producing effect," which (though recently discontinued) was for some time in use at St. James's Church, Westbourne-terrace, makes it tolerably clear that the authorities there take, or took, a very different view of the sense of the third and three following verses of the *Te Deum* from that which I have hitherto supposed to be universally adopted.

These four verses were sung at St. James's Church in the following manner:—the third verse by the full choir, the fourth and fifth verses by the trebles alone, and the sixth verse by the full choir; which arrangement clearly divides, into three detached sentences, what I have always considered to be one single statement, that the angels, the heavens, and all the powers therein, and the cherubim and seraphim all unite in one grand chorus of "Holy, holy, holy, Lord God of Sabaoth: heaven and earth are full of the majesty of thy glory."

My construction appears to be supported by the common practise in our cathedrals, of allotting the third and fourth verses to the Decani and Cantoris sides alternately, and the fifth and sixth verses to the full choir; but, as there would seem to be some difference of opinion, I think the subject may usefully be submitted to the consideration of your readers.

I remain, Sir, Your constant reader, Tyburn Tree.

13*th October*, 1863.

(To the Editor of the *Choir and Musical Record*).

Sir,—Your article on congregational singing is very opportune and practical; and the suggestions it contains are well worthy of being put in practise.

It may be interesting to you to hear that in the early part of this year, it was determined to try the experiment of inviting the congregation to join once a month with the choir in practising the hymn tunes and chants to be used during the ensuing months, and from February last we have had each month from 100 to 150 members of the congregation present at our open practises.

We use the tunes from hymns ancient and modern and the chants from the Westminster and Anglican chant books. The practises are held in the school rooms, and the seats are so arranged as to leave a passage down the middle, dividing the people into two equal parts. The choir, (a double one, sixteen boys and twelve men), is stationed at the end of the room facing the congregation.

We commence by going through the hymns and tunes, then the Canticles and Te Deum are sung antiphonally by choir and people, and we usually conclude by trying a standard service and sometimes an anthem.

On Ascension day, we had full choral service, and the power and efficiency of the choir were much increased by those ladies in the body of the church who had practised with us.

I enclose a letter which appeared in our local paper on the subject of these practises, and which may be interesting to your readers as showing how the practises are conducted.

I am, X.

(To the Editor of the *Choir and Musical Record*.)

Sir,—Congregational singing is undoubtedly a good thing to advocate, and I agree with your correspondent, A. H., in believing its practise to be deserving of encouragement, but I cannot go so far as he does in everything he says, neither do I think him reasonable in his demands.

Keeping in view his own remark, which certainly is true, that "among the congregations of those churches where the choral service is used, there must be a great many persons who have some voice for singing, and probably a considerable number who have some knowledge of music," let me remind him of the fact that the greatest number of our congregations are not so unaware of their right to join in the prayers and praises of their Church as to be reminded of that privilege, and it would be an absurdity to suppose them ignorant of their prerogative to sing or read as much as they felt disposed in those portions of the service which are allotted to the people; therefore I am inclined to the opinion that those who do not join in these portions

(specially "who have voices and some knowledge of music"), evidently prefer—not from any difficulty of the music, but simply from inclination to remain silent. This argument seems to me to be supported in proof, from the general simplicity of the Choral Service itself, and the facility it offers in being easily taken up by the people, so that the objection which A. H. complains is so frequently made against the use of the Choral Service cannot hold good in the sense to which the objectors would apply it, for if it be a common occurrence in some churches to hear the service gone through almost exclusively by the choir, they cannot be blamed for it or found fault with, because they are doing their duty. "Nothing is more easy than to find fault with those who have already done much for not doing more," and I am of opinion that no authority in the Church, whether clerical or lay, ought to be expected to provide more than a thoroughly efficient choir, or as efficient as circumstances will allow, and to endeavour to get the services rendered as heartily and devoutly as possible. By all means make it known to the congregation that they have also a large share in the services to accomplish, and give them every e - couragement to join in them; but if A. H. wishes to hear Choral Services maintained as they should be, let him remember that undivided attention must be given to those who are specially engaged for their performance; namely, the choristers, and not to meddle or interfere with what is really other people's business; and I am confident, from experience, that any organist who is really anxious to improve the condition of Church principles and to advance the interest of Choral Services (which are in many churches not altogether perfection) will find his energies fully taxed in confining them alone to his choir. Trusting this will not be too long for Saturday's insertion,

I remain faithfully yours,
William Vinning,
Organist and Director of the Choristers of St. Luke's.
Torquay, Oct. 21, 1863.

A. B. C.—In the third line of "Manor," the third chord wants a B; and a little further on there are consecutive eighths between the treble and tenor; the melody is good. "Nearer to Thee" is very fair, but the accent on the second syllable of "nearer" is against it. Kyrie No. 2 is very nice in the melody, but the progression from the last syllable of "mercy" to "upon" is in very slightly hidden octaves between the tenor and bass; and on the words "write all these thy" there is a wrong resolution of a 6-5th, and consecutive octave further on between tenor and bass. Kyrie No. 3 has a very secular melody, with some bad harmony, and the accent altogether wrong on the words, "and write all these."

H. P.—If the alto has the same note as the treble in the second chord of St. Chad, you will avoid an awkward interval in the progression of the alto to the D-sharp. The tenor of the last 2 bars is not very nice.

Two subscribers are thanked for copies of "Totteridge," which was enquired for by W. T. B. The tune is by J. H. Leffler, in Jacob's National Psalmody, in triple time, and not ecclesiastical in character.

Organist.—The Sanctus, if good and solid in style, can hardly, within reasonable limits, be taken too slowly. *Adagio* if not *largo*.

Precentor.—It is competent for any one to arrange the psalms for the daily office to be sung to the different tones and endings. The Introit Psalms in the different "uses" might be a guide for the introits; but as far as we know there never was any recognized rule about the psalms for the canonical hours, which with us are compacted into Mattins and Evensong.

A Ewingite.—We are not singular as journalists in condemning Ewing's tune commonly called "Jerusalem the Golden." Moreover, one of our best modern musicians writes thus respecting it, "Ewing is *very* pretty. But it is an unhealthy, *sensuous*, sentimental, unecclesiastical prettiness. . . Just as well for the morals of the people that it should not be used." We might truthfully say, as far as our experience is concerned, that no good musician can tolerate the tune. When sung by rural congregations it is atrocious,—a reeling squall.

Subscriber.—We did not find your real name *underwritten*, so cannot publish your letter.

Finance.—Had better pay the sum, and *end* the strife.

Robertus.—We shall not publish monthly parts. The only way to secure the letterpress of *The Choir* is to order the journal at once.

Semiquaver.—We are *half* afraid to entertain your crotchet.

Avoca.—We are sorry that writing tunes is not your *vocation*.

Actus.—We were *actuated* by no sinister motives.

Dido.—In our opinion that style of music savours strongly of *bibo*.

Clementi.—Our reasons for *clemency* towards you were genuine. MS. received.

A Friend.—Your remarks are just, on the whole, but a little one-sided. It is easier to *take up* crotchets than to *put them down* on paper or otherwise.

[Several communications and reviews stand over to next week.]

MISCELLANEOUS.

A Note From the Scales of Justice.—A concert-singer having murdered a tune, subsequently tried his voice, and with ease acquitted himself.

Hints for Pianists.—Have your pianoforte tuned at least four times in the year, by an experienced tuner; if you allow it to go too long without tuning, it usually becomes flat, and troubles a tuner to get it to stay at concert pitch—especially in the country. Never place the instrument against an outside wall, or in a cold or damp room, particularly *in a country house*—there is no greater enemy to a pianforte than *damp*. Close the instrument immediately after your practice; by leaving it open, dust fixes upon the sound-board, and corrodes the movements, and if in a damp room, the strings soon rust. Should the pianoforte stand near, or opposite to a window, guard, if possible, against its being opened, especially on a wet or damp day; and when the sun is on the window, draw the blind down. Avoid putting metallic or other articles on or in the pianoforte; such things frequently cause unpleasant vibrations, and sometimes injure instruments. The more equal the temperature of the room, and the less the *soft pedal* is used the better the piano will stand in tune.—*Musical World.*

York.—Mr. Hopkinson's concert was given on Tuesday evening in the Festival Concert Room, and was in every respect most satisfactory. The principal vocalists were Miss Dobson, late of Pyne and Harrison's company; Mr. Seymour, tenor, late of York Minster; Mr. Price, tenor, of Durham Cathedral; and Mr. David Lambert, of the Chapel Royal. Mr. Shaw was leader of the band, and Mr. George Hopkinson conductor. "Acis and Galatea" was the principal feature of the evening, and Miss Dobson, as Galatea, was extremely pleasing and effective. Mr. Lambert impersonated the monster Polypheme, and his fine voice and finished style told with good effect. He was enthusiastically encored in "O ruddier than the cherry," but did not repeat the air. The instrumentalists also executed their parts in a highly satisfactory manner. The chorus parts were materially assisted by the members of the Yorkshire Choral Union, and also by Mr. Hopkinson's singing class, who sang with evident care and much taste, although they have only been in training three months.

Bedale, Yorkshire.—Thursday the 15th instant being appointed as a day of thanksgiving to Almighty God, for the safe ingathering of the harvest, a full choral service took place in the parish church of St. Gregory. The service commenced at three o'clock, but long before that time the sacred edifice was filled. The fine old church was tastefully decorated with sheaves of corn, interspersed with flowers and evergreens, and appropriate texts of Scripture, inscribed on *fleurs de lis* of scarlet cloth, were suspended above the arches of the nave. The prayers were intoned by the Rev. J. W. Greatorex, precentor of Durham Cathedral. The first lesson was read by the Rev. W. H. Wardell, B.A., and the second lesson by the Rev. J. G. Beresford, M.A. The psalm for the day was chanted to No. 2 Gregorian tone. The anthem was taken from the 76th psalm, "In Jewry is God known." A sermon, marked for its impressive earnestness and eloquent simplicity, was preached by the Lord Bishop of Ripon, from Jeremiah v. 24, "He reserveth unto us the appointed weeks of the harvest;" after which a collection (as

hank-offering) was made in aid of the funds of the Convalescent Home at Coalhawe. Great praise is due to Mr. A. Speight, the organist and choir master, and to the choir (a voluntary one) for the very able manner in which they rendered the musical part of the service. The day's proceedings closed by about 240 of the farm-servants partaking of a dinner in the New Town Hall, the Rev. J. G. Beresford, rector, presiding.

M. THALBERG AT PLYMOUTH.—M. Thalberg lately gave a farewell pianoforte recital at S. George's Hall. Although the weather was very inclement, the large room was filled by a deeply interested audience. M. Thalberg's extraordinary power enables him to produce successfully effects which would not so much as be attempted by other musicians of high standing. His mastery over his instrument is so complete that while appearing to be acting with the greatest deliberation he keeps up a continuous succession of sounds, and those of the most musical character, the regularity not being once interrupted. There runs throughout the whole of the performances an undercurrent of sweet and liquid music, which flows steadily onward, while now and then from this, without arresting it, arise quick, spirited notes, followed by bold, sonorous, clear-ringing sounds, which again uniting with the others, advance gradually but steadily to a splendid climax; and then, merging into a softer tone, are lost in the far distance. Such attempts would lead to utter failures unless supported by great digital dexterity, much taste, and complete possession of the instrument; and M. Thalberg never fails to carry his audience with him, and to draw from them loud bursts of enthusiastic applause as an expression of delight; and, in not a few instances, of pleased astonishment. The performer's abilities were unfolded by degrees last evening in the earlier part of the programme, but arrived at a fuller display in in two of Mendelssohn's songs without words, and these elicited a strong demand for an *encore*. M. Thalberg courteously responded, and gave his exquisitely beautiful arrangement of "Home, Sweet Home," in a manner worthy of himself and the production. The recital afforded very great pleasure to all who heard it; and the very fact that M. Thalberg retires with unimpaired abilities, while gratifying in itself, must add strength to the regret that these are his farewell performances.—*Western Morning News.*

MENDELSSOHN ON MUSIC.—The following extract from a letter from Mendelssohn to a gentleman at Lübeck, who had asked him the meaning of some of his *Songs without words*, is characteristic of Germany in general and Mendelssohn in particular:—"People talk much about music" (was Mendelssohn's reply), "but really *say* very little. I fully believe that words are insufficient to express thoughts; and, if they were sufficient, I think I should leave off composing music. But there are, again, people who complain that music means too much and too many things at a time; that it is so doubtful what precise thoughts it expresses at a moment; and that words, after all, are far better interpreters of our feelings. With me it is just the reverse. I think that not only whole speeches, but even single words, are unmeaning, or have too many meanings (*vieldeutig*); and that speech altogether cannot be compared in expression to a right good music, which fills the soul with far higher things than words. I must say that such music as I love expresses to me, not too *indistinct* thoughts, but too *distinct* ideas. Thus, it happens to me that when I want to explain my thoughts, all my attempts to that effect contain something precise, but yet I do not say enough. . . . Resignation, melancholy, the praise of God, fox-hunting—there are not two people in the world who think the same ideas when they say these words. To the one it is resignation what the other holds to be melancholy; while the third thinks nothing at all by either of these words. I am sure that if nature has made a man a right good fox-hunter, fox-hunting and the praise of God must be the same thing to him, and the sound of the horns the sweetest hymn of Jehovah. We might dispute the meaning of terms as much as we liked with such a man, and should never come further than to the idea of hunting. Believe me, my friend, *words have many meanings, and it is in music alone that we understand each other.*

GERMAN LAWYERS IN A HUFF.—The special representation of the *Sicilian Vespers*, given at Darmstadt some time ago in honor of the congress of German lawyers, was marked by an incident which seems to have produced a great sensation in that capital. The lawyers invited by the Grand Duke suddenly quitted the theatre in a body, and the following are the reasons for this singular demonstration:—It appears that the Grand Duke had invited the congress to pay a visit to his palace, where they would be received in his name by Prince Alexander of Hesse. The express train, however, which took the learned gentlemen and their wives from Mayence to Darmstadt was late, and when they arrived at the station they found no preparations there for their reception. But this was not all. To their great surprise, the deputation, consisting of the most eminent members of the congress, who went on first of all, on getting to the palace found the doors shut, and a servant informed them that the Prince had left to receive the Sovereigns who were expected from Frankfort to be present at the theatrical representation. This intelligence greatly ruffled the minds of the lawyers, and on their return to the theatre, where a great number of their brethren had in the meantime assembled, some kind of demonstration appears to have been determined upon. In the interval between the first and second acts, just as the princes were passing from their box to the lobby, a stentorian voice was heard in the house informing the public that the deputation of lawyers not having been received by the Grand Duke, it did not seem to them right to be present at the theatrical representation, and that consequently all the members of the congress present would leave the theatre. This was actually done, and the Sovereigns, amongst whom were the Kings of Bavaria and Hanover, the Elector of Hesse, the Duke of Nassau, the Hereditary Prince of Wurtemburg, &c., found themselves some seconds afterwards in an empty house. The legal gentlemen re-assembled with their wives, whose wrath certainly kept pace with that of their husbands, at the casino, where a supper had been ordered beforehand. The Minister of Justice attempted, in the course of the evening, to make peace, by informing the deputation, on behalf of Prince Alexander, that he was ready to receive them at the theatre; but the deputation "did not believe it their duty to accept the proferred *amende*."

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 16. SATURDAY, OCTOBER 31, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May* 22, 1863.

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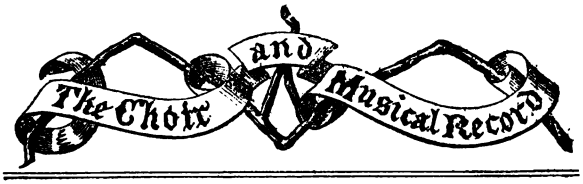

MENDELSSOHN AND HIS LETTERS.

THERE exists a popular type of genius—musical genius especially. A wild hirsute creature, gloomy and silent, or else noisy with rattling chatter; irregular in its habits and opinions; full of self-assertion; remarkable neither for morality nor cleanliness; bristling with morbid irritation against other geniuses; and incapable of work, save in the fitful bursts and alternating intervals of intermittent fever. Such is the type of novelists, imitated by many a self-glorified poet or artist.

Refreshing enough it is to pass from this imaginary genius to the real artist, as he is depicted in these letters to his family, by Mendelssohn—a refined, intellectual, simple man, industrious and persevering as no ordinary student can ever be, and of a spotless purity of taste and morality. Indeed, I think purity is the prevailing characteristic of these admirable letters; admirable not only as a portfolio of charming sketches of picturesque spots, but as a record of the effect of varied external circumstances on a mind of the highest order. Mendelssohn spent the whole of the year 1831, and some months of 1830 and 1832, in travelling in Italy, Switzerland, France and England; being then twenty-one years old, and already known amongst musicians all over Europe. Like Mozart, (with whom he has many points of resemblance) his favorite correspondent seems to have been a dear sister, fully capable of understanding him, both as a poet and musician; and the *épanchements de cœur* he pours out to her, remain a pleasure to us now that the hands of both writers have long been stiffened by death. His sense of the picturesque is so strong, his criticisms on works of Art in Italy so keen and full of zest, that one exclaims, "What a painter he would have been!" and anon his word-painting is so vivid and delicate, his analysis of sentiment so subtle, that one regrets that the pen should not have triumphed over rival claimants as interpreter of his genius; but the musical impulse is the strongest, and bursts through every emotion. As, for instance, when in mute rapture at a magnificent picture by Titian, he hears some wretch "strumming most sacrilegiously on the organ, and these sacred forms were forced to listen to such miserable opera finales. I play the organ," he says, "in my thoughts for myself." The same man who was so imbued with the spirit of the painting, that he fancied the saints therein pourtrayed actually hearing the coarse music, was likely enough to "play the organ in his thoughts"* in a strain full of religious poetry and thanksgiving.

Has he to congratulate father or mother on any festive anniversary,—a little strain of music heads the letter, the first most natural expression of his love. Speaking of the monotonous character of the road to Ospedaletto, introducing Italy to the traveller, he is reminded of Abbot Vogler, who says, "I purposely made this passage rather meagre, in order that the subject might be more distinctly heard." When detained by storms at Interlachen, he is out of humor for half an hour, but by singing Beethoven's adagio in A flat major, three or four times, he recovers his equanimity. Then again, describing the scenery of the Lake of Albano: "No lack of music there, it echoes and vibrates *there* on every side; not in the vapid tasteless theatres." Yes, he was indeed worthy the name of artist, and, like the greatest of poets and musicians, he "made melody in his heart to the Lord."

Music is the purest, inasmuch as it is the most spiritual, of all arts; it may be allied to gross or frivolous words, but the strain itself is too ethereal to be polluted. If musicians have but seldom represented the purity of their art, it is that they have not exercised it in a right spirit, or with right aims. Hear what Mendelssohn says on the subject: "I take music in a very serious light, and I consider it quite inadmissible to compose anything that I do not thoroughly feel. It is just as if I were to utter a falsehood, for notes have as distinct a meaning as words; perhaps even a more definite sense." . . . . "It is no marvel the Romans do not delight in Art, for they are indifferent to all that is earnest."

His great desire was to compose an opera; the chief obstacle to its fulfilment was the impossibility of commanding a libretto of sufficiently elevated character. "One of the distinctive characteristics of them all," he observes, speaking of modern libretti, "is precisely of a nature that I should resolutely oppose, although the taste of the present day may demand it . . . . I allude to that of immorality." And he proceeds to object to the Nun scene in Robert, to the scene *en déshabillé* of the Sonnambula. O Mendelssohn! how would your pure spirit have shuddered, had it remained on this gross earth long enough to see all the aristocratic matrons and maidens of every European country sitting out such operas as La Favorita or La Traviata!! and applauding, with rapturous excitement, the dying agonies of a prostitute! Can impure taste go further? What can be in reserve for the next generation? Let us hope, a vigorous reaction.

No trifling part of the pleasure this volume gives is derived from the acquaintance made with so many great men, sketched by Mendelssohn with a masterly hand. At the very outset he introduces us to Goëthe, listening to the young maestro "like a drowsy old lion," and endeavouring to depreciate Beethoven, as apparently did most of Mendelssohn's old friends. He mentions his father having ordered him out of the room, for his enthusiastic defence of the Michael Angelo of musicians. Goëthe, however, was evidently bordering on conversion if Mendelssohn had not been called away so soon from Weimar, and they did not meet again. Before the musician had completed his travels the poet had taken his last journey.

Then comes Thorwalsden, "the very sight of whose face is invigorating. You feel at once that he must be a noble artist; his eyes look so clear, as if with him every object must assume a definite form and image. Moreover, he is very gentle and kind, and mild because his nature is so superior; and yet he seems to be able to enjoy every trifle. . . . . You know how he loves music, and I sometimes play to him in the morning when he is at work. He has an excellent instrument in his studio, and when I look at the old gentleman, and see him kneading his brown clay, and creating what we shall all admire as an enduring work, then I do indeed rejoice that I have the means of bestowing enjoyment on him."

Here again is a charming sketch of the home of Horace Vernet.

"Two days ago I was for the first time in a small circle with Horace Vernet, and played there. He had previously told me that his most esteemed music was Don Juan, especially the duet with the Commendatore at the end; and as I highly approved of such sentiments on his part, I thought I would please him by taking these themes and working them up fancifully, for some time. This caused him a degree of delight far beyond what I ever knew my music produce in any one, and we became at once intimate. Afterwards he

* Again, from Venice he writes, "I do not much regret that I have scarcely heard any music here; for I suppose I must not venture to include the music of the angels in the 'Assumption,' encircling Mary with joyous shouts of welcome."

suddenly came up to me and whispered that we must make an exchange, for that he also was an *improvisatore*. And when I was curious to know what he meant, he said it was his secret. He is, however, like a little child, and could not conceal it for more than a quarter of an hour, when he came in again, and taking me into the next room, asked me if I had any time to spare, as he had stretched and prepared a canvass, and proposed painting my portrait on it, which I was to keep in memory of this day, or roll it up and send it to you . . . . . It was in every respect a happy evening; as I ascended the hill with him, all was so still and peaceful, and only one window lit up in the large dark villa (Villa Medici.) Fragments of music floated on the air, and its echoes, in the dark night, mingling with the murmuring of fountains, were sweeter than I can describe. Two young students were drilling in the ante-room, while a third acted the part of lieutenant. In another room my friend Montfort, who gained the prize for music at the Conservatoire, was seated at a piano, and others were standing round singing a chorus, but it went very badly. They urged another young man to sing, and when he said he did not know how, his friend rejoined, 'Qu'estce que ça fait? c'est toujours une voix de plus!' I helped them as I best could, and we were well amused. Afterwards we danced, and I wish you could have seen Louisa Vernet dancing the Saltarella with her father. When at length she was forced to stop for a few moments, and snatched up a tambourine, playing with the utmost spirit, and relieving us who could really scarcely any longer move our hands, I wished I had been a painter, for what a superb picture she would have made! Her mother is the kindest creature in the world, and the grandfather, Carl Vernet, (who paints such splendid horses) danced a quadrille the same evening with so much ease, making so many *entrechats*, and varying his steps so gracefully, that it is a sad pity he should actually be seventy-two years of age."

(*To be continued.*)

ORGAN NEWS.

Opening of a New Organ at Melling.—On Wednesday afternoon last, the new organ, just completed for the Parish church of Melling, was opened, with full service.

Prayers were read by the Rev. W. B. Grenside, vicar of Melling. The first lesson was read by the Rev. R. J. Shields, incumbent of Hornby; and the second lesson by the Rev. J. M. Remmington, curate of Caton. An excellent sermon was preached by the Rev. H. Ware, M.A., vicar of Kirkby Lonsdale, who selected as his text the 46th verse of the 1st chapter of Luke. The collection made at the close amounted to £74. Mr. Dean, organist of the Parish church, Lancaster, ably presided at the organ, and a portion of the Lancaster choir sung the principal part of the service with admirable effect.

Mr. Greenall, of Lancaster, has bestowed great care and pains in building the instrument, and it is but due to him to say that it has realised every expectation. For its size and capability it has considerable power; and it possesses that sweetness of tone which eminently characterises his works. There is a total absence of the harshness not unfrequently met with. The decided success of the instruments supplied to Mr. Saunders, of Vennington, and Mr. Welch, of Leck Hall, has quite established Mr. Greenall's reputation in this district.

There was a very large attendance of the principal families in the neighborhood, and it was a day worthy of note in the annals of the parish. The following is the list of stops:—

Great Organ—CC to F.
Open Diapason.
Stopped do.
Concert Flute.
Dulciana.
Principal.
Flutina.
Mixture, II. ranks.

Swell Organ—Tenor C to F.
Open Diapason.
Viola di Gamba.
Clarionet Flute.
Principal.
Piccolo.

Pedals—2 Octaves, CCC.
Bourdon.

Couplers.
Swell to Great.
Pedal to Great.

REVIEWS.

Mr. John Towers has published a neat tablet, with the object of facilitating the learning of the indispensable musical signatures. It is the best thing of the kind we have ever seen, and is sent free by post for seven stamps.

O Praise the Lord with me. An Anthem by Edward Herbert, Mus. Bac., Oxon. 4s. Novello & Co.

This anthem is as successful as an extract from an exercise for a musical degree could be expected to be. In itself it is very telling, musician-like, and hearty; but the anthem and the musical exercise are two totally distinct things. Choirmasters and precentors who like choruses from oratorios in the place of anthems, may with confidence introduce this into their choirs as an anthem full of energy and of the skill of the finished musician; but it lacks the unction of the great Church style; and its accompaniment should be orchestral. We wish it to be understood that the music itself is worthy of high praise, while at the same time we deprecate the idea of utilizing an exercise for the degree of Mus. Bac., by converting it into so very different a thing as an anthem. Mr. Herbert, we are sure, could write a good anthem; but, to do so, he must write expressly for the sanctuary, and not for the criticism and approbation of a professor of music in the University of Oxford.

Scripture Melodies. Nos. 5, 6, 8. 2s. each. By R. Topliff. London: J. Williams, Cheapside.

Two of the above Nos. of the *Scripture Melodies*, viz., No. 6, "Israel's gladness," and No. 8, "Simeon's Prophecy," or *Nunc Dimittis*, are arranged in three parts. We must, in honesty, characterise them as poor flimsy productions, of no merit at all. No. 5, "Jacob's Bereavement," a solo, somewhat in the style of Calcott's "Last man," is by far the best of the three, but of no great depth or originality.

I watch for thee in starless night. Serenade. By Alex. Roche. 2s.

In deep and starless night. Reply to the above. 2s. 6d. J. Williams, 123, Cheapside.

Sweet and Melodious, and easily within the compass and power of the average amateur.

Think ere you speak. Ballad. By N. J. Sporle. 2s. J. Williams, Cheapside.

A very good ballad. There is a touch of originality in the augmented 6th, upon the word "chord," in the phrase "strike not the chord," which saves the ballad from the charge of being common-place.

Moonlight. Song. By Mrs. Mounsey Bartholomew. 2s. 6d. J. Williams.

Descriptive and picturesque, flowing smoothly and gracefully along; pleasant to sing, pleasant to play, and pleasant to listen to.

The Gorilla Quadrilles. By G. H. R. Marriott. 4s. J. Williams.

Kind reader, if you want to help the many-twinkling feet of your young friends, whether of the fair or the sterner sex, in the frolicsome evenings of the coming Christmas-tide, send them these quadrilles. They are full of fun, real musical humor collected from stores ancient and modern, and will set the feet of youth, and the heads and memories of genial age, all a-dancing.

It is related of Richard Cœur de Lion, that in his chapel he would walk up and down during service and urge with hand and voice the clerks and choristers to sing cheerily and loud.

The Speaking Voice.—In speaking, the human voice has a pitch note—which sound or tone is used in general conversation. Some pitch the voice in one key, others in another; this may be called the tonic or fundamental note, and in common speech, the voice keeps within the range of this key note, and its dominant or fifth note above,—in all, eight semitones. Vocal sounds below this tonic or key note, produce a growl, and above this dominant, a scream.

CORRESPONDENCE.

CONGREGATIONAL SINGING.

(To the Editor of the *Choir and Musical Record.*)

SIR,—I think it wholly impossible to obtain congregational singing or chanting, if it is expected that our congregations are to sing by *ear* only, and not by *note*. Granted that not more than one person out of every forty or fifty is acquainted with the musical alphabet, yet this small number singing from *note*, and therefore with *confidence*, will be the means of enabling hundreds of others to sing by *ear*. It is the *want* of *confidence* in those who sing by *ear* that prevents us from having congregational singing in our churches. This lack of *confidence* exists even with those who are really capable and desirous of singing and chanting, the reason whereof arises because such persons generally find themselves *alone*, that is, *hear their own voice* as if they were singing a *solo*, and the result follows that they *cease*, a *want of confidence* preventing them from again attempting to join in the praises of the Church. Now, if a certain number of persons in a congregation were singing from *note*, and therefore singing with *confidence*, I am fully convinced so great a foundation would be given to the cause that we should soon have congregational singing. It will not do to argue that a choir in *one* part of the church ought to inspire such *confidence* as to enable a congregation to join; but supposing such singers were stationed in *different* parts of the church, then the desired result might be obtained. Where is the difficulty of a good selection of chants and tunes being placed in the pews of our churches in the same manner as a hymn or anthem-book? None at all. Such works are cheap enough I am sure, and then those who *can* sing from *note* (and the number is far larger than is imagined) will do so with *confidence*, and thereby infuse the same spirit into those who sing from *ear* only, and the result will astonish not the *few* but the *many*. I will not attempt to discuss what *is* or what is *not* the correct style of music for the Church, but I would respectfully urge that we should use such music as we find our congregations will join in. I don't mean that we should introduce *secular* adapted melodies for the Church—most certainly not; but without doubt the Creator expects that those who attend His house of prayer should, to the best of their ability, sing as well as pray; and we cannot but believe that the sacrifice of praise, if rendered from the heart, will be equally acceptable in His sight whether it breathe the Anglican or the Gregorian style of music. If time will permit I may return to this subject another day, as I have for years past taken much interest in the matter.—I am, Sir, your obedient servant,

October 27, 1863. THOMAS LLOYD FOWLE, MUS. DOC., M.A.

To the Editor of the *Choir and Musical Record.*

SIR,—Since reading your notice of Mr. Chope's *Congregational Hymn and Tune Book* I have been trying in vain to discover what possible objections can be raised to the hymn—

"In the hour of trial,
JESU, pray for me"—

which, you say, "has given great offence in some quarters;" and, with equal ill success, have I endeavored to guess from what point of the theological compass such objections come. May I venture to ask for further information on these points. The first two lines of the hymn simply express the idea conveyed in our Lord's own words to St. Peter, "I have prayed for thee, that thy faith fail not."—Luke xxii. 32.—I am, &c., H.

[The objection alluded to was not our own, but as we were aware of its existence in some quarters, we thought it best that our reviewer's remarks should stand intact.—ED. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

SIR,—Many of your readers are doubtless aware that Handel spent a very considerable portion of his life as a composer of operas, very few fragments of which are at present known to the musical public. It is impossible to believe that among his many operas there are so few things worthy of modern attention as are at present published. A musician of ability might therefore confer an inestimable benefit on the musical world, by thoroughly exploring these productions, and publishing a collection of such of the pieces from them as he considered advisable. Such of Handel's opera pieces as are now published must, I think, be ever regarded as compositions in every way worthy the sublime and unrivalled genius of their great author; and I do trust that we shall soon see more of the fruits of so many years of his life becoming popular in the musical world. Once published, I feel sure they would succeed, more especially if taken up by our great singers, who would find in them a rich field of expressive beauty. Yours truly,

Liverpool, Oct. 23, 1863. ——— POLYPHEMUS.

(To the Editor of the *Choir and Musical Record).*

SIR,—Permit me to call your attention to a matter which appears to me to be becoming an increasing evil; and one which, while it is inconvenient and scarcely fair to the public generally, is certainly injurious to the source whence it arises.

From the favorable reviews, then, which I read of "'Cast me not away' by Frederick Peel" (p. 57) and "Orange blossoms," by William Walker, (p. 153), I was induced to order them through "my" bookseller.

Regarding the first, I was, in due time, informed that the anthem was the "Author's own property," and that he had the stock; and, therefore, could only be procured direct from the composer. Besides the extra expense which this entails, the crushing injury which music experiences in the transmission by post is a consideration not to be slighted. I should here mention that it was the now customary "half price" charge which was, in some measure, the provocation to a little self indulgence on this occasion; and I cannot but acknowledge and record the generosity of the bookseller, who, though he succeeded in procuring "Orange blossoms" for me, only charged the postage incurred, in addition to the "half price," which, the composition again being its "Author's property," he had himself to pay for it. I wonder that those "in the trade" do not "kick at" this growing system, which (to use a word I thoroughly dislike), much "obtains." Since music sellers can afford not only to send out the newest music at half price, but also frank it; surely Author music sellers must be in a position to supply their own compositions at the same rate, and should also make a further reduction of One Penny at least to repay the postage of the purchaser's order-note? Your remarks upon the letter of "A wellwisher," which appeared August 15th, (p. 57) has suggested the probability that either you yourself or your correspondent could tell me where I might find an English translation of the words, as well as the original music, from which the miserably undignified hymn tune "Rousseau's dream" is taken? I saw a copy of that composer's work in one of Whittingham's catalogues, not long since; but I fear it was in French, and that would, therefore, be Hebrew to me. Apart from its objectionable origin, how would you musically describe the tune as irretrievably disqualified for any "Congregational hymn and tune book." I am, Sir, yours truly, B. H. D.

October 24th.

P.S.—Could you oblige me with the year, month and day, of Sir Henry Bishop's death?

[A French organ-grinder was once asked to play a dance-tune on his instrument which belonged to the *sacred* class. But he replied "Me can no plaie à Polka, but I vill play a psalm tune quick, if dat vill do." We suppose that he lighted on "Rousseau's dream" for the area fantastic.]

(To the Editor of the *Choir and Musical Record.*)

SIR,—I have taken in your valuable musical paper from its commencement, and can truly say that its contents are very refreshing to one who has for more than twenty years been engaged in the training of parish choirs, and occupied in humble efforts to improve "the service of song in the House of the Lord."

The accounts which some of your correspondents give of the services in London and other churches confirm me in the opinion that I have long held, viz., that one great hindrance to the due celebration of divine service is this—"choirs begin their work at the wrong end." Nothing is more common than to hear elaborate anthems, florid chants, intricate services, showy kyries, &c., &c., &c., forming a strange and painfully grotesque contrast to a careless and irreverent gabble of confession, Lord's prayer, creeds, and responses. Most choirs seem to think that their business is done when they have exhibited a certain amount of performance at intervals of the service, and comparatively few

are to be found who show that they are aware of their real duty, which is, reverently and distinctly, to lead the whole of the congregational and responsive parts of our ritual. The inevitable consequence is, that the service becomes "a thing of shreds and patches;" pieces of the "new cloth" of musical exhibition are sewn on the old garment of torpid neglect, and "the rent made worse."

Will you allow me to suggest, through so excellent a medium as the *Choir and Musical Record*, that the first object of a church choir should be to attain to a thorough knowledge of the rationale of our services, and a habit of distinct and devout enunciation of all the people's part; that, when this foundation is laid, a superstructure of musical development should be gradually and discreetly added, so that the whole service may exhibit that harmony and congruity in its several parts which is the great feature of the offices of our prayer book.

Yet, if the truth must be told, choirs are not alone to blame in this matter. How can they join effectively and distinctly in confessions, creeds, and Lord's prayers—how can they respond properly to versicles and suffrages, when the officiating minister *preaches* his part of the service, or *reads*, in such a way as makes it almost impossible to recite *with* him or respond *to* him as our ritual requires? We seem to forget that ours is a "service of song," and that it is as important (to say the least) to *say* the prayers properly as to preach the sermon properly. Unfortunately, however, that which ought "to be said or sung" is too often "preached." Why is this? No great amount of vocal power is necessary, no unusual gift of ear is required; all that is really wanted may be acquired by the generality; and even where the voice is weak and the ear defective, the same qualifications which enable such men to read the lessons well might be employed in a distinct and effective delivery of other parts of the service.

Till we can "begin at the beginning," there will be little chance of any real and lasting improvement in the method of celebrating Divine Service.—I am, Sir, your faithful servant,

Oct. 27, 1863. V. R.

(To the Editor of the *Choir and Musical Record.*)

Sir,—I was glad to observe in your discriminate review of Mr. Chope's Hymn and Tune Book, that you recommended an "appendix," an idea which, I am in a position to say, has occurred to many persons who use the book, and consider it as on the whole the best of the existing works of the class to which it belongs. There is no doubt but that other hymns from the Sarum Ritual books would be desirable, and my object in writing is to suggest the propriety of not in all cases taking the *Melodies* from the Sarum books, but collating them carefully with the varieties existing in other antiphonanes. Owing to their not having done this the editors of the "Hymnal Noted" have greatly hampered themselves, and have reprinted some most unsingable forms of their ancient tunes. The reproduction of these tunes at all is enough to bring a charge of *musical barbarism* against us, and surely it is better not to increase this prejudice needlessly. No doubt the clumsy way in which many of them have been arranged and harmonised has been one element in their want of success; still what I have said above will, I am persuaded, be found true likewise. The ancient editions from which the "Mechlin Vesperale" has been printed, will probably be found to contain the purest as well as the easiest and most pleasing forms of the Hymn Melodies, and hardly any of them present great diffiulties in the matter of time. Some, such as the "Veni Creator" (as it stands in the Mechlin books one of the grandest of all Melodies) fall readily into three-two time, others into common time.

I would add that even if Mr. Chope should not add many new *Hymns* to his collection, he might, nevertheless, add some of these *tunes*, as varieties on those already given—*e. g.*, Why not the famous *Pange lingua tune of St. Thomas Acquinas* (see Mechlin Vesperale) for Hymn 237, "Of that glorious body," &c.?*

I venture to express on another point, an opinion which I believe is very generally shared, viz., that Mr. Chope's volume as it now stands contains rather a large proportion of the old psalm or chorale style of tune, a great many of these being so like each other as to be hardly distinguishable. I do not state any objection to the style itself, which is good and solid, but certainly the mixture of the newer and more expressive ones of Mr. Dykes and others is a great advantage, and a farther admixture would be still better, and as I have already said, an additional tune to hymns already given would not be at all undesirable, for it can hardly be said that these chorale tunes have anything so distinctive as to constitute them "proper" tunes to be used unalterably and for all time.

One good variety, I imagine, would be to give longer tunes to some of the hymns which have very short lines, or in which the sense is carried on from one verse to another. A notable example of this will be found in Hymn 229—"The sun is sinking fast," and there are many other similar instances. This would prevent monotony. One more remark, and I have done. A few more hymns (though perhaps they can hardly be called so in the strict sense) of the class to which "Brightest and best of the sons of the morning" belongs, would be an improvement. "Carols" or "Sacred Songs" of this kind are very useful for schools and other casual purposes, and are found by experience to be a real want in the present day. If the title "congregational" should be thought to exclude such pieces as these from the volume, they could still appear, say as an Appendix No. II. —I am, Sir, yours obediently, Amicus.

* The melody now set to this hymn marked "Ancient," is only a German tune of the last century.

(To the Editor of the *Choir and Musical Record.*)

Sir,—Every sensible person must agree with your judicious remarks on congregational singing, and it is to be hoped that our clergymen will learn to give to that part of the church service the attention which its great importance demands. Nothing can be more true than what you say of sermons, that they are of minor importance. It seems to me that most of our clergy, on the contrary, consider the sermon to be the chief thing that people go to church for, looking upon the service as being merely a kind of introduction thereto. Moreover, do they not give to sermons a character which it was never intended they should have? Ought not a sermon to be an exposition of some portion of Scripture—an explanation of some passage, the meaning of which is to many hidden or obscure? And yet, what is the nature of most sermons that we hear at the present day? They are generally little more than long exhortations to holiness, as if the preacher thought his sermon to be more eloquent than God's Word. "Oh," says a young curate, eager to preach his first sermon, "People hear the Bible so often that they pay no attention to it." Was it in vain, then, that the great Preacher delivered the beautiful parable of Lazarus and the Rich Man? "If they hear not Moses and the prophets, neither will they be persuaded though one rose from the dead." How often do we hear people, who listen to a sermon, or even two, every Sunday, wonder what is the meaning of some expression that occurred in the service of the day! This is the great thing; let sermons be practical, explanatory of the many difficulties presented by the Bible to the unlearned, concluding, perhaps, with a brief notice of the lessons to be learned from the passage that has been explained. If sermons were written on this plan, they would necessarily be shorter than they now are. Twenty minutes is, in my opinion, long enough for any sermon; but it does not follow that *every* sermon should take twenty minutes to deliver. Sermons are not intended as a means of keeping the congregation in church for a certain time after the conclusion of the service; and yet, I know a most worthy clergyman who appears to think it his bounden duty to preach for exactly half an hour, neither more nor less; and I frequently see him, after reading the last page of his manuscript, turn back to some place which he had previously skipped, because a few minutes are wanting to make up the half-hour. Now, I think that where the sermons are long and frequent the singing is generally bad in proportion. It is most astonishing how execrable the singing is in most of our churches, and clergymen take no pains whatever to improve it. And yet it is capable of effecting so much. I am in the habit of going on Sunday mornings to Grosvenor chapel, South Audley Street, one of the most fashionable churches, if not *the* most fashionable church in London. The pew-rent is enormous, so that it cannot be from lack of funds that the singing is so bad; and yet the singing there is, without exception, the very worst I have ever heard in any church. The choir, if it can be called

ı choir, is composed of some school-girls, of whom only one, as ar as I can judge, has got any voice at all. When they get nto high notes the noise is most excruciating, setting one's teeth on edge, and covering one with goose-skin. The Te Deum is read, clergyman and congregation taking alternate verses!! Now he Te Deum, than which nothing is more beautiful when well sung, sounds very flat when read. Nevertheless, I am thankful that it *is* read, for, in the present state of things, the less singing there is in that church the better. There is a special hymn-book for the church, but it is merely a collection of three verses out of each of the psalms, as versified by Tate and Brady. As an instance of the little interest taken by clergymen in church-singing, I may mention the following fact. At a parish church about eighteen miles from London, the choir is composed of two or three girls and about the same number of boys, who are supposed to practise in the church twice a week, but in reality do nothing of the kind, two or three going one evening and two or three another. The organist, finding it impossible to make any alterations in the chants as long as the so-called choir would not go to learn new ones, applied to the vicar, thinking that he would use his authority to make the children go to church to practise. This, however, the worthy parson flatly refused to do, declaring it was no business of his. I sincerely hope that your praiseworthy efforts to improve this deplorable state of things may meet with the success they merit, and remain, Sir, your obedient servant. A. H.

[Sermons in the present day are too long, and too frequent. One half of our clergy ought never to preach again, and two-thirds of our choirs ought never to sing another tune—in their present style.—Ed. *C. M. R.*]

E.W.P.—Of your chants No. 1 is the best, but has an ugly false relation, A natural in the treble with A flat in the alto in the following chord. No. 2 has a dominant 7th ascending, besides being very unmelodious. No. 3 has a $\frac{6}{4}$ the last chord of the second strain, which is wrong.

J. St. Clair.—The chord of the 9th is rather "pushed" in, the bass would be better keeping to E. The final cadence is very unusual and harsh. In the single chant, you have certainly made a commonplace melody look "distinguished" by the oddest alto part we ever saw in a chant; fancy a poor alto condemned to sing a chromatic scale from A downwards to C, every alternate verse in a long psalm. Altogether impracticable and whimsical.

Anglo Catholicus.—The choirmaster's manual will be begun in a few weeks. You shall hear something about the Mechlin Gradual next week.

Bachelor of Medicine.—Thanks for your kind wishes and for your practical way of showing them, by introducing "The Choir" to all your friends. Your wish shall be considered, but you must remember the fable of the old man and his ass.

I.J.K.—"Warsaw" unfortunately begins like one of the two-part songs in Hullah's grammar, and that is an association of ideas common to many minds; the second strain is in G, and should have F sharp except in the last chord but one; in the seventh strain, only the treble should have a dotted minim, the other parts should move in even notes; at the close you drop to three parts only. In "Morn" the accent is bad, "weary" and "sighs for;" the cadence from tonic to dominant, downwards in the treble and upwards in the bass, should not be used so often, as it produces consecutive eighths by contrary motion. "Praise" is better, but the final close should be A, A, G, with $\frac{4}{2}$ under the first A. "Eventide" is perhaps the best. It would take too much space to criticise more in detail; but there is none of them very satisfactory.

A.S.—Hamilton's Dictionary of 3500 Musical Terms. Price one shilling. Cocks & Co.

Menuisier Faringdon.—Get rid of the syncopated notes in the melody of "Bremhill;" the third strain is too chromatic; and the two crotchets in the last line in the treble are in bad style. "Bowood" is bad; appoggiaturas, whether written in small notes or large ones, (and you have both sorts) are to be avoided; and leading notes should ascend to the tonic, specially in the melody. The double chant is pretty well. Play over the alto and bass only, of single chant No. 1, and you will find two consecutive fifths. No. 2 won't do.

MISCELLANEOUS.

Congregational Singing.—The following letter, taken from the *Hertfordshire Express*, will be read with interest:—

Sir,—As one deeply interested in the improvement of Church Psalmody, I trust you will afford me a space in your journal to draw the attention of your readers to the meeting held on Tuesday last at the St. Mary's National Schools. On Sunday last it was announced in church, by the officiating clergyman, that members of the congregation were invited to attend once a month at the National Schools and practice with the choir the psalms, hymns, and chants appointed to be sung in the church: the first practice to take place on Tuesday, at 7.30 p.m. I am glad to say many members of the congregation readily accepted the invitation, whilst a full muster of the choir showed how anxious they were to make this—the first attempt at anything of the kind in Hitchin—a decided success. The clergy of the parish were also present, not as spectators merely, but as genuine working members. The practice lasted from 7.30 to 9 p.m., and during this time the organist of the church managed, by great diligence and perseverance, to take his class through most of the hymns and chants, paying particular attention to an intelligent and careful rendering of the canticles, according to the pointing set forth by our "Church Choral Association." This is a short outline of the proceedings, nor is it my purpose, at the present time, to write more minutely of *what* was done and *how* it was done. If, therefore, any of your readers are curious on these points, I would say to them "Come next time and see and hear for yourselves." But I am anxious now, Sir, to draw the attention of our church people in Hitchin to the importance of joining and supporting such classes as the one held on Tuesday evening last. The great end to be aimed at in congregational singing in our parish churches is to avoid on the one hand the *high* style (if I may be permitted so to call it), such as anthems with solos in them, the canticles set to services of such a character as would place the choir in a false position, as not being leaders of the congregation in singing the praises of God: and, on the other, the *low* style, such as falling back to the "good old times" of the gallery with its company of wind and stringed instruments, to wit, the melancholy trombone, the irate clarionet, and the scraping fiddle. These, Sir, are the two extremes. The latter there is happily little fear of our falling back to: but the ambition to aspire to the former is by no means uncommon. To attain to the happy mean between the two seems to me to be the correct thing, and I see no more powerful aid to assist us in gaining this desired result than the establishment of congregational classes. By these classes the individual members of our congregation have an opportunity of singing through, once at least, with the choir, the music used in our church, and are thus prepared for joining heartily in the praises of God, when they come together in His Temple. The character of the music used in our church is such that all who have but a small knowledge of music can sing it. It is simple, and it is good. I earnestly hope, therefore, that the invitation of our Vicar, given on Tuesday evening, and attached to the church doors, will not go unheeded, but that all who can sing will make an effort to attend these congregational classes, and do their best to make our service sound as the "voice of many waters" ascending to the Throne of Grace.—I am, Sir, yours obediently, A Working Man.

Louis XII.—Louis the Twelfth of France possessed a most untunable voice, and yet his Chapel master, Josquin des Près, composed a canon for two voices, to which he added two more parts, one part had a single note only, the other the tonic or key note, and its fifth to be sung alternately. His Majesty chose the part with the one sound only, and in time managed it so well that it acted like a drone to the canon.

Gallery of Illustration.—On Monday night Mr. T. German Reed proposes to open his gallery, not for an "entertainment" of the usual kind, but for the establishment of an "Opera di Camera," a form of the lyrical drama which is scarcely known in this country, but the patronage of which secures much musical variety in Paris. The works that belong to the class are of simple dramatic form, requiring but a limited number of

voices, and the instrumental accompaniment will be confined by Mr. Reed to a single pianoforte. The first work performed will be a new opera by Mr. G. A. Macfarren.—*Court Circular.*

An Involuntary Offender.—A priest, the Abbé Bouand, of the town of Cavillon, in the department of Vaucluse, has narrowly escaped severe punishment. The Abbé is fond of music, and was in the habit of having some friends at his house now and then who had the same harmless tastes as himself? As those friends sometimes numbered more than 20 they clearly violated the law of April, 1834, and the decree of 1852 on "illicit meetings." The deputy Procurer got alarmed, and commenced a prosecution against the Abbé and his musical friends; and the "one-and-twenty fiddlers" were summoned to answer for their misdeeds before the Tribunal. The Tribunal did not, however, take so severe a view of the case as the Crown lawyer, and dismissed the complaint.

The Word "Chant."—From *Cano, to sing*, and its participle *cantus*, we have "chant," a religious song; "chantor," the head of a choir; and "chantry," the place where the *singers* chanted. The low word "cant" seems to have been applied to the "chant" or whining tone of voice assumed by beggars, with intent to coax, wheedle or cajole, and so came to describe the manner of speech of any deceivers or impostors, religious or otherwise. The cock in the poultry yard is called "chanticleer," being the bird that *chants clearly*. "Incantations" are magical songs; and a "precentor," in old documents often called "chantor," was the superintendent, if not leader, of the choir of singers. The verb to "enchant," and its derivatives "enchanter," "enchantment," &c., are also to be traced to the same root. "Accent" means to *sing to*, or in unison with, certain rules of pronunciation, and is applied to reading and speaking as well as to singing. A "descant" meant a variation in music and a change *from* the plain *song*. This word is also more commonly applied in the sense of treating or discoursing upon the various divisions of any subject. Although a person "recanting" what has been said or done, does not sing his "recantation," any more than the man who discourses on a particular subject sings his "descant," yet the words equally refer to a song or "chant." To "recant" is to retract, recall, or call *back*, what one had before said.

Visit to Caen. — While in Caen, famous for its stone quarries, we noticed some instances of church desecration which rather upset our pre-conceived notions of Roman Catholic reverence. The one was the old Norman chapel in the Castle, the other a large parish-looking church. The chancel of the latter was considerably twisted to the south side, a peculiarity of which we could get no explanation. The church was cruciform, and we remember the tradition of our blessed Lord's head having drooped to the right shoulder when dying, but that should have turned this chancel to the north side, instead of the south. There was nothing apparent in the position of the chancel making its twist a necessity, and we left it as we found it, inexplicable. But what is the modern use made of them? Imagine a Romanist so regardless of the sanctity of consecration as to fill the former of these churches with all kinds of old military lumber, and the latter with varieties of stuff not even so dignified as old cannons. Nor was desecration of this kind limited to Caen. Utilitarianism has invaded even the old French sanctuaries, while we were dreaming that it was peculiar to the Ikonoklasts of Scotland. Only four miles from Caen is the once famous Abbey of Ardennes, where the farmer's oxen now feed in the old monks' refectory, his crops are stored in their lofty hall, and the fine old chapel is his *omnium-gatherum*. We had thought up to this date that desecration of such a kind was a sin attributable only to popular Protestantism! There is at Caen what is called "an English Service" on Sundays; no tourist would be half so foolish as to expect to find them on any other day—with very rare exceptions. We went to this, making sure at least of finding comfort and refreshment in the use of our cherished Liturgy. But we found it then and there demonstrated that the Liturgy might be so used as to afford neither the one nor the other. The service (I don't speak of worship, for that was out of the question) was held in the French Protestant Chapel, the guardians of which had denied to the English the use of the only ecclesiastical-looking thing within its walls—a large organ. There was, what is always a wretched substitute in a church, an harmonium; and anything more undevout and heartless, not to say irreverent, than this whole service we never had the misfortune to join in. We have heard clergymen of our Church arguing that in going to France, &c., we Anglicans ought to join in the worship of the Church we find established there, simply because it is, what nobody denies, one of the branches, and a large one, of the great Catholic community. We never could see the force of this argument so long as there is no visible communion between the two Churches; but after doing penance at Caen, we were prepared to go to any church where true and hearty worship could at least be *seen*. And what a contrast to this "English Service" was the celebration in St. John's, crowded to the door with some thousands of worshippers, most earnest and most devout. It was not a service we could take part in for obvious reasons, and though this marred the pleasure with which we looked on, still it was a refreshing of the spiritual man to witness the simple-hearted worship of so many souls, and we ought to add bodies, for they worship with *both*, surrounded by all that could instil reverence and stimulate devotion. What an injury is done to our Church by the miserable places we have for churches in many continental towns, and the still more miserable services in them. What can the French Romanist think of the original when he sees such a representative? He could never imagine that we had thousands of churches like his own, "all glorious within," as becometh a king's daughter, with worship quite as hearty and as reverent, and, we humbly opine, more catholic and scriptural. It is a pity that clergymen should be found willing to travesty our sublime liturgical worship, and to make it appear ridiculous in the eyes of a people peculiarly shrewd and sensitive. If English people will insist on living abroad either for economy or pleasure, and will insist on having the services of their Mother Church, let clergymen insist on their providing the means for having a church and everything about it "decent and in order."—*Scottish Ecclesiastical Journal.*

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 17. SATURDAY, NOVEMBER 7, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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CONCERTS &C., FOR THE ENSUING WEEK.

MONDAY.—Popular Concerts, St. James's Hall, 8—Madame Parepa, M. Lotto, Mr. F. D'Alquen, Sig. Piatti, Mr. Charles Hallé.
TUESDAY.—Mr. Russell's Concert, St. James's Hall—Mdlle. Carlotta Patti, Mme. Fanny Huddart, Herr Reichardt, Signor Ferranti, M. Ascher, M. Vieuxtemps.
WEDNESDAY.—Vocal Association Concert at the Chrysanthemum Show, Agricultural Hall. Mr. Benedict, Conductor.
THURSDAY.—North London Vocal Union at Chrysanthemum Show, Mr. R. Glenn Wesley, Conductor.
FRIDAY.—Sacred Harmonic Society, Exeter Hall, (*Eli*)—Mesdames Rudersdorff, Sainton-Dolby, Messrs. Sims Reeves, J. Morgan, Winn and Santley.
EVERY EVENING.—Promenade Concerts at Her Majesty's Theatre, Conductor, M. Jullien.
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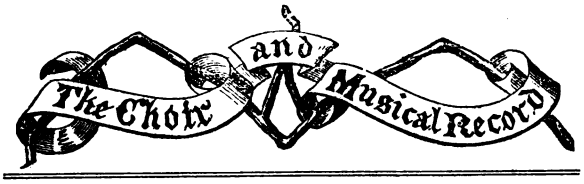

DR. MONK ON CONGREGATIONAL SINGING AND CHURCH MUSIC.

We have much pleasure in submitting to our readers the able, thoughtful, and temperate remarks made by the respected Organist of York Minster, at the late Manchester Church Congress. We quite agree with Dr. MONK in laying great stress on the desirability of teaching music in all schools and colleges. The ancient requirements of some of the old college statutes Professor Ouseley may remember to have been, that all students should be *mediocriter docti* IN PLANO CANTU. And, without doubt, all classes of society, both sexes, and persons of all ages, should pay some attention daily, or at all events weekly, to the study, or if not to the study, to the practice of music. "As a first step, we say, let all children be taught to sing, not only in National Schools, but also in private schools to which people in good circumstances send their children. It is a healthy and cheerful exercise, it is a capital discipline to the memory and attention, and it need cost very little. Let all young persons, too, who can possibly get the leisure and opportunity, join one of the public singing classes. But let all who learn consider it their chief aim and object to qualify themselves for joining in the public thanksgivings of the Church." We do not, however, see any reason why we should not, even in our day, expect "large congregational results." It is this kind of fearing for the "present generation" that makes hundreds of clergymen and congregations give up their bad singing for none? They think and say that it is no use for them to try to have good singing. Who is to sing? who is to practice the choir? who will select the music? who play the organ? Then, who of the congregation will join? where shall we get money to purchase music books? The "people" will only stare at us, and laugh at our efforts when they get home. No: It is useless to try to alter things whilst old so-and-so lives, or such and such a person comes to church—accordingly, fears for the "present generation" knock every effort on the head, and the result, as we said before, is no singing and all. Brady and Tate, and Parson and Clerk, *do* the service as aforetime, and men are pleased but God is left unserved. Now, our own opinion is, that very good congregational results may be reasonably expected from the men of our day, if only an effort is made on all sides to produce them. We want clerical superintendence, pluck and energy—professional skill, industry, good taste and good will, and reverent spirit—a docile set of choir men and boys, and plenty of lay co-operation, rich and poor, with the sterling help of the overflowing purse of the former. Cheap books, in all conscience cheap enough for the most parsimonious, we have in abundance. Let these, not the words alone, but in *every instance* the music with the words, be freely circulated, and we shall have nothing to fear. Let there be *a hymn and tune* book in every *sitting* in church, in every cottage and house in the parish, and a set of books, *with music* and words, in every school room, for use once a week, on Fridays, as a class book, and we venture to say, that in the brief space, not of a generation, but of one twelvemonth, a remarkable element of the *congregational* will be the result in all churches where they sing at all.

On no account let us throw away our present golden opportunity of teaching our people good church music. If we let slip the present through groundless fears for *our own* future, we shall, without doubt, have let it slip not only for ourselves but for our children. And, what is worse, if we fail to supply the growing demand of our people for congregational music, good choral worship, that is, we shall, without a shadow of doubt, experience the sad calamity of being outstript by Baptists and Dissenters of all denominations under the sun; or, we shall find that the more spirited of our youths, the more æsthetic of our grown folk, aye, even our aged church-going people, will take themselves off to the concert room, the theatre, or the music hall, to find what their soul delights in, and what alone in its own peculiar way satisfies them, the pleasing concord of sweet sounds—the language of music which speaks to that which is immortal in man as nought else can. And when once a generation has acquired the habit of seeking refreshment in the music hall or theatre, because they can find none in the drawling, ill-performed and lifeless musical services of the Church of God, it will be in vain to seek to teach them the sterner precepts of the gospel, to get them to love the place where His honour dwells, or to have any *longing* to enter therein.

We heartily endorse Dr. MONK's remarks on the wretched sentimentalism and effeminacy of too many of our popular (in the worst sense) hymn tunes; and we do not forget that the "fondness shown" some two years ago at St. Barnabas, All Saints, &c., for such tunes as *Ewing*, *Troyte*, *Hursley*, "has encouraged and fostered this evil until it has reached its present alarming and painful height."

Dr. Monk remarked that we must not expect congregational singing under impossible conditions. No one can sing without having previously acquired the art of doing so; and a congregation will sing well or ill in exact proportion as the individual members of it can each sing well or ill:—

People must therefore be taught to sing; and as this cannot be extensively (or even effectually) done, save during youth and schooldays, it is hopeless to look for any large result of congregational effort from the present generation of adults, who have not been thus taught. The duty and advantage, therefore, of learning to sing should be impressed upon the young of both sexes by all clergymen and schoolmasters. The teaching of music in all our Church schools and colleges cannot be too strongly urged upon all who have influence in this matter. Especially should it form part of the education of every candidate for holy orders. For no choral service can be properly conducted when the minister is unable to chant well; nor can any choir, however highly trained, sing their part therein with due feeling and animation if his part be timidly or ill sung. The priest should be, in fact, the leader of the choral service, who communicates his own animus to his followers, and inspires them to emulate his own reverent skill in sacred song It is much to be lamented, that, owing to the present lack of skill among the clergy, that part of our worship which is essentially a service of praise and thanksgiving—the office of the Holy Communion—is generally read, even where all besides is chanted; and thus the unity and completeness of the choral service is marred. Throughout Germany every child is taught the rudiments of music and singing, as universally as to read and write; and thus the whole population of a parish is qualified to sing in church. And this is not the only good result of such early musical training; for every village can furnish half a dozen organ players, ready to occupy the vacant seat at the church organ on occasion of any emergency. It is otherwise, alas! in England; simply because we too much neglect the only effectual means for securing a similar result. In how many ways this apathy damages

the good cause which we are met together to promote I cannot linger to enumerate; but I will only add that, besides the entire absence of music in some churches, and the miserable attempt at singing in others —either of which state of things tends to lower the dignity of public worship, and to deprive the Church's services of their hold upon the people's affections—I have heard of churches being left without that instrument, which is almost sacred to divine uses, because, though money was ready, nobody could be found in the parish or neighborhood fitted to be the organist. I would suggest the establishment in every parish of a singing class, or classes, under the auspices of the clergyman; this class to be taught by a competent master, who might possibly manage a district, and be certificated by the cathedral organist, acting under the Bishop, as centre of a diocesan association. There might also be an annual examination of the various choirs, crowned by a choral festival in the cathedral. This is the mere outline of a scheme which we may hope ere long to see successfully carried out. With reference to choir singing, I would remark that, if it is to be listened to by the congregation, it ought to be vastly better than it generally is in parish churches. Should we listen contentedly, or with interest, in our own houses or in a concert-room, to such performances as are but too common in churches? If not, we are surely taxing the patience, as well as reverence, of the congregation; and at the same time are offering, if not our worst, certainly not our best, to Heaven. Certain portions of the Liturgy belong to the people, and are their inalienable right; and these should be sung by them at all times when practicable. It is in the revival of the ancient monotonic recitation of the Lord's Prayer, the Confessions, and Creeds, with the simple inflections belonging to responses, the chanting of the Psalter and Canticles to our own English-born chants, and the singing of the best hymns to the most appropriate tunes, that we may hope shortly to see accomplished in our churches, if we perform our duty now—the duty of preparation, of teaching, of training. There will then be no longer heard any narrow-minded objections to choral services; but the reasonableness and beauty of our Prayer-book system, in its completeness and perfectness, will be greatly felt and acknowledged. To touch upon congregational music. While ready to acknowledge the great improvement which has taken place within the last few years in this particular, I cannot but raise a warning voice against the tendency, which is but too apparent, towards sentimentalism and effeminacy in the character of many of the hymns and tunes recently introduced into our churches. To confine myself to the latter, it should be ever remembered that tunes are not fitted for Church use merely because they are pretty or popular. The most irreverent puerilities may be both. But a good tune, whether strong, or tender, or jubilant in its character, should possess something beyond mere vigour, or tenderness, or joyfulness; it should be devout, unsecular, soul-stirring —in the words of an old writer it should be "grave, solemn, and seraphic, fit for a martyr to sing and an angel to hear." Few of the popular tunes now in use will answer to this description. Let us, therefore, dread the tendency to which I have alluded; and encourage in its stead sober, broad, and elevating melodies, supported by masculine, Churchlike, and untheatrical harmonies. Let us employ real musicians of cultivation and experience to collect, and edit, and compose, and not amateur "geniuses" so called. This leads me to another great evil which impedes the progress of good music; the prevalence of dabblers and adapters. Of adaptations, almost without exception, I must express my unqualified disapproval and dislike. They are thoroughly unsound in principle, and a huge injustice to the composer. The chief value of music, when allied to words, is surely to illustrate and enforce the significance of those words. It is the chief merit of the composer and the best proof of his earnestness and skill that he should succeed in accomplishing this. How unreasonable and unartistic, then, is it, to detach the musical expression, which a conscientious musician has taken great pains to adapt to his text, and to apply it to other words of more or less different scope and meaning; or to adapt secular instrumental pieces to sacred words! Thus, a dance of Tornelli's, as well as a passage in Mendelssohn's *Elijah*, have respectively been transformed into "Kyrie Eleisons," and some of the songs of Handel have been cut up to make bad psalm tunes. Thus the light and operatic mass music of Mozart (which was written by its prolific composer notoriously to please the trivial tastes of his patrons, and suited for performance by a few finished solo singers with a small orchestra of string and wind instruments) has, most unhappily, been adapted to English words, and introduced into our cathedrals. Thus the one oratorio of Beethoven, in which the passion of the Saviour of the world is dramatised, has furnished more than one "show" anthem to their frequenters. Nay, worse than this, the concert-room sonatas of the same great composer have been distorted and dislocated into so-called anthems, to the distress of all educated and thinking musicians, and the violation of propriety and decorum. It is true that most of these acts have been perpetrated by half-taught amateurs, ignorant singers, and such-like carpenter musicians; but the fondness for showy and "sensational" music among those who should be better instructed has encouraged and fostered this evil until it has reached its present alarming and painful height. But the dabblers, also, as well as the adapters and arrangers, are a class to be much dreaded, since every day seems to swell their ranks. Notwithstanding the fact that the great masters of music may be counted upon one's fingers (as though to prove that the creative faculty in music is rarer than in the sister arts, since the roll of great composers is smaller than that of either great poets or painters), notwithstanding that even gifted minds must, for many years, be kept at technical studies, before any considerable fluency in writing, not to say high excellence, can be attained,—in spite of all this, the dabblers work on, cheerily and self-complacently; deluging the world with rubbish, and working, each in his own sphere, a vast amount of injury to the art which they doubtless believe they are benefiting. The secularists, with their insipid drawing-room ballads and dance tunes, may be left to themselves; it is those who attempt to compose Church music whom we must especially discourage and beware of. For instance, young ladies, "clever at harmony," which they term "thorough bass," and profoundly versed in the mysteries of two chords and their inversions, who adventure themselves upon sanctuses and chants, and even have a MS. anthem in their portfolio,—or musical curates, who having achieved the execution of "Lord Mornington chant" and "Rousseau's Dream" upon the harmonium, fancy they have a vocation to write hymn-tunes and introits. A great deal of this imperfect and unhealthy music is abroad at the present time; and until tyros in the art have learned more modesty and self-abnegation than they now evince, I fear there is nothing for wise men to do but to discourage all such miserable trifling, at least so far as it injuriously affects the music of the Church, her sacred worship and offices. I feel sure that, in offering these remarks, I shall be understood to have had no object in view but the cause of truth, and the progress of that divine and beautiful art whose chiefest glory it is to be the handmaid of religion in the never-ending worship of the Church both militant and triumphant.—*Guardian.*

MENDELSSOHN AND HIS LETTERS.

(*Continued from page* 183.)

Ah well-a-day! grandfather and son, and the young musician himself, are all dead, like so many other gay inhabitants of the famed Villa Medici. This shade of death continually hovering over the personages of these scenes lends to them a solemn and not unpleasing sadness. A pretty picture there is, too, of Vernet and the veteran Thorwalsden discussing the charms of a lovely young English girl as she danced unconsciously before them at a ball. The description of Vernet's villa is but an Italianised version of the famous atelier he possessed in Paris, where horses and soldiers were picqueted —where students and fine ladies watched the brush—where animals, even wild ones, were tied up or caged—where the walls were covered with every kind of weapon; and the spirited painter himself worked on amidst the clash of arms, and the tuning of instruments, and the din of voices.

Then comes a mention of Leopold Robert, who had just completed that sunny poetic picture, "The Harvest," and again Death the inevitable strikes in; for a very few years and every lover of Art in France was lamenting the early death of her talented son Robert. Amongst all these artists one may well picture Mendelssohn himself, with his pale dark face, his waving black hair, and the handsome features which, although somewhat Jewish, were refined and interesting in a high degree. In his beatiful simplicity he appears perfectly unconscious of his own fascinations, and never records praise, admiration, or conquest, save in connection with the art he so loved. Nor must I omit his acquaintance with Madame Ertmann, the accomplished pianist, who knew, and was

taught by, and was loved by Beethoven himself!! He had introduced himself, but General Ertmann knew his name and welcomed him warmly, and they played concertos and trios, Mendelssohn singing the parts of the missing instruments; and all three fell into a delicious enthusiasm for the music of musics. And then she related wonderfully touching things of the great genius. "She told me that when she lost her last child Beethoven at first shrank from coming to her house, but at length he invited her to visit him, and when she arrived, she found him seated at the piano, and simply saying, 'Let us speak to each other by music,' he played on for more than an hour, and as she expressed it, he said much to me, and at last gave me consolation." O, lovers of music, think on that hour! as I read it the desire to hear it surpasses every wish of the kind I had ever in my life formed—Beethoven, with his intense power of pathos, comforting the afflicted mother for the loss of her child. He had avoided her; as a friend, he feared the sad contact with the bereaved woman, but the artist had subtle springs of consolation which common language could not express—"he said many things to her and she was comforted." Ah! said I not well that of all languages music is the purest, the most ethereal, and her harmonies have for sensitive souls a sympathy, too keen, too overpowering to be translated in any other form? The language of the blessed in heaven is surely music?

Admirable, too, seem the qualities of this young musician; there is a deference to his father, a tenderness to his mother, which come upon one as traits of a passed century, so unlike are they to the fast self-sufficiency of the present date. One letter to his brothers and sisters has no other purpose than that of entreating submission to their father, whose letters to his absent son betray an unusual irritability: he preaches consideration and deference with a little self-reproach which takes from his tone all presumption, and it is clear that, in spite of music, and praise, and distinction, no interest is so dear to him as that of his own fire-side in Berlin. It is not a little gratifying also to the English reader to mark the love he has for our country, so generally slighted as a nursery for Art. He was greatly disgusted at finding how completely Art was dead in Italy. He writes: "The orchestras are worse than anyone could believe; both musicians and a right feeling for music are wanting. The two or three violin performers play just as they choose and join in when they please; the wind instruments are tuned either too high or too low, and execute absurd flourishes." Then follows a most satirical account of an operatic peformance.

When at Naples he remarks, "They treat music like any other fashionable article, with total indifference; they scarcely pay it the homage of outward respect, so it is not to be wondered at that every single person of talent should, as regularly as they appear, transfer themselves to foreign countries where they are better appreciated, their position better defined, and where they find opportunities of hearing and learning something profitable and inspiriting. . . . . I was lately in company with some professional musicians, who were speaking of a new opera by a Neapolitan, Coccia, and one of them asked if it was clever. 'Probably it is,' said another, 'for Coccia was long in England, where he studied, and some of his compositions are much liked there.'" Even the famous Church music, he says, was most indifferently executed, the Papal singers were mostly old and worn out, and their chants and system of intoning, with little flourishes and shakes, trivial and suggestive only of old women in the country. "The composition is positively ridiculous, the organ-playing even more absurd. But it is twilight, and the whole of the small bright church is filled with persons kneeling, lit up by the sinking sun each time that the door is opened." These picturesque adjuncts, and old associations, are what give solemnity to those far-famed services. It is in Rome also that he says: "I own I do sadly miss some friend to whom I could communicate my new works, and who could examine the score along with me and play a bass or a flute. London spoiled me in this respect. I can never again expect to meet altogether such friends as I had there. Here I can only say the half of what I think, and leave the best half unspoken; whereas, there it was not necessary to say more than the half, because the other half was a mere matter of course and already understood. . . . . It is however no worse with regard to music in Italy than with their estimate of every other branch of the Fine Arts; for when some of Raphael's Loggie are, with inconceivable recklessness and disgraceful barbarism, actually defaced to give place to inscriptions in pencil; when the lower part of the arabesques are totally destroyed, because Italians with knives inscribe their insignificant names there; when an altar has been erected in front of Michael Angelo's Last Judgment, so large that it hides the centre of the picture, thus destroying the whole effect; when cattle are driven through the splendid saloons of the Villa Madama, the walls of which are painted by Guilio Romano, and fodder is stored in them, simply from indifference towards the Beautiful—all this is certainly much worse than a bad orchestra."

Agreed: and yet these are the kind of Vandalisms our public journals are perpetually censuring as peculiar to poor barbarous England. Mendelssohn values us better; "That smoky London is fated to be now and ever my favourite residence; my heart glows when I even think of it, and I paint to myself my return there, passing through Paris, and finding Paul independent, alone and another man in the dear old haunts." And in the midst of his rapturous delight at the lovely fertility of the Campana valley, he remembers, "The pleasure we enjoy in England through men, we here enjoy through nature." Who would hesitate between the two enjoyments? for even in Italy there is a cold sombre winter every year, and health may fail to ramble through citron groves or climb heights by moonlight to gain views of enchanting Capri. But it is in those seasons that the pleasures of the intellect, and the vivid sympathy between mind and its fellow-mind, make themselves felt the strongest. And so the poetic musician forgot cold and fogs as he discussed on his piano, with kindred souls around, the beauties of his favourites, Bach, Mozart, and above all, Beethoven! Donizetti was as nought to him; even Rossini was poor and trivial to his sober earnest judgment. Well for him that he never saw his well-prized England running delighted after Verdi!!

It is not often matter of congratulation to peruse the letters or the biography of a celebrated man—it is generally a disappointment; in fact, it not unfrequently changes our estimate of the works we have hitherto admired as perfect. Such is not the case with Mendelssohn. His mind is so elevated, his qualities so well balanced, his affections so strong, his taste so pure, his satire so playful, that he rises in our esteem with every letter, and, in spite of the inevitable self-consciousness of genius, he is humble too, and repeats continually that he is *working* hard, that he must *learn*, must *practise*. His musical knowledge also gives him a power of describing the services in Rome during the Holy Week in a much more complete form than has been previously given. We have the broad impression of the ordinary listener, and we have the technicalities understood only by the initiated. The vivacity of the Swiss portion of his journal is charming; the simple inhabitants, the grand scenery, the tremendous storms, are all sketched with the same masterly pencil, ths same poetic appreciation; no one ever gave a more complete impression with less waste of words, and one cannot close the volume without an increased love for the gifted musician whose place is still unfilled, whose early death is still a grief in many lands. Some of us can remember him, with all the fire of genius in his face,

conducting his "St. Paul" in our Exeter Hall. His life was one of meteor-like brilliancy—all success—yet is his remark on Raphael applicable to himself: "That he cannot succeed in expressing all that he sees and feels, and is thus impelled to go forward, and that he must die an early death—all this is written on his mournful yet fervid countenance.

Norwich Spectator.

ORGAN NEWS.

LAMBOURNE.—On Sunday last, being the Feast of *All Saints*, there was a grand celebration of the Holy Communion at St. Michael's church, the Rev. H. Barter, vicar, officiating.

The 149th psalm was used as an Introit, and, at the conclusion, the *Nunc Dimittis* was sung in procession to the Parisian Chant, No. 2. Mr. George Martin presided at the organ.

The following is a short account of the organ in this church, which may be interesting to those who have hitherto overlooked it, Lambourne being in rather a retired situation:—

The organ is a fine instrument by *Willis*, and, as regards the tone, every one who has heard it speaks in the highest terms. It has three complete manuals and an independant pedal organ.

The whole of the stops reach throughout the manuals excepting the oboe orchestral, which goes down to tenor G.

The compass of the three manuals is from C C to G 3, and the pedals from C C C to tenor F.

The list of stops are as follows:—

GREAT ORGAN.

1	Bourdon	16 feet
2	Open Diapason	8 feet
3	Stopped Diapason	8 feet
4	Gamba	8 feet
5	Flute Harmonique	4 feet
6	Twelfth	2⅔ feet
7	Principal	4 feet
8	Fifteenth	2 feet
9	Sesquialtera	3 rks.
10	Posaune	8 feet
11	Oboe Orchestral	8 feet
12	Clarion	4 feet

SWELL ORGAN.

1	Bourdon	16 feet
2	Open Diapason	8 feet
3	Stopped Diapason	8 feet
4	Piccolo Harmonique	2 feet
5	Principal	4 feet
6	Sesquialtera	3 rks.
7	Oboe	8 feet
8	Cornopean	8 feet

CHOIR ORGAN.

1	Stopped Diapason	8 feet
2	Dulciana	8 feet
3	Stopped Flute	4 feet
4	Flagolet	2 feet
5	Corno di Bassetto	8 feet

PEDAL ORGAN.

1	Open Diapason	16 feet
2	Bourdon	16 feet
3	Principal	8 feet
4	Posaune	16 reed

COUPLERS.

1 Swell to Choir
2 Great to Swell
3 Swell to Pedals
4 Choir to Pedals
5 Great to Pedals

Total number of sounding stops	29
Couplers	5
Total	34

CORRESPONDENCE.

SPURGEON ON CHOPE'S BOOK.

(To the Editor of the *Choir and Musical Record.*)

Sir,—In last week's *Guardian* I observed the following:—

"The Rev. E. Bailey, a Dissenting minister of considerable popularity, has resigned the care of a Baptist congregation at Hull, and enters the communion of the Church of England, publishing his reasons in an able and lengthy pamphlet, in the preface to which is the following sentence:—

At a very early age my mind had imbibed the most noxious prejudices against the Establishment, which year by year became more deeply rooted, until, on the occasion of the Nonconformist Bicentenary, lately celebrated, I was called upon carefully to examine the subject, and I became convinced that the Anglican Church, instead of being the unscriptural thing I had fancied it to be, bears upon it God's own signature. The growing conviction of my mind is that the majority of Dissenters have never impartially examined both sides of the question."

In *The Baptist's Magazine* for July, 1863, a periodical, I believe, of no inconsiderable popularity, and which reckons the notorious Mr. Spurgeon amongst its editors, my attention has been recently called to the following favourable review of Chope's Book. "Notwithstanding the definite article which renders the above title-page somewhat too pretentious, we are bound to admit that it is almost justified by the work itself. We have seldom, if ever, seen a tune-book that approached so near to perfection. It would be difficult to find one composition to which reasonable exception could be taken. Indeed, the very name of the Editor and his coadjutors are a guarantee for excellence. It fully deserves the circulation which we understand it already enjoys, and cannot fail to improve the 'service of song' wherever it is introduced."

I have known several instances of dissenters greatly admiring the work here referred to. But I do not think that on any of them it "practised an amusing sell;" nor can I believe that any sensible "Churchmen would be deterred" by its title, from using it. It is CONGREGATIONAL singing that we want—singing by the CONGREGATION—and why not have an avowedly CONGREGATIONAL book for bringing about this desirable result. Any how, why give up the Bible word, and a Prayer Book term, the meaning of which no other word so aptly expresses, merely because a sect of that name, few in numbers and small in influence, has of late sprung up? Some years ago we seemed on the point of losing the term "catholic," because the puritanical section took umbrage at it. Do not let us give up "Congregational" because a small party in the Church fear being confounded with those of whom they are *independent*.

Nov. 2. Yours, A. BAPTIZED.

(To the Editor of the *Choir and Musical Record.*)

SIR,—On glancing over a selection of Longfellow's poems my eye caught the one a copy of which I enclose.

Seeing that the columns of your valuable and interesting paper were open to poems on a musical subject, I thought this pretty effusion very suitable for you. Hoping you will excuse the liberty I have taken, and with every kind wish for your continued success, I am, Sir, Your obedient servant,

Leeds, October 22nd, 1863. A SUBSCRIBER.

The Singers.

God sent his singers upon earth
With songs of gladness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.

The first, a youth, with soul of fire,
Held in his hand a golden Lyre;
Through groves he wandered and by streams,
Playing the music of our dreams.

The second, with a bearded face,
Stood singing in the market-place,
And stirred with accents deep and loud
The hearts of all the listening crowd.

A grey old man, the third and last,
Sang in Cathedrals dim and vast,
While the majestic organ rolled
Contrition from its mouths of gold.

And those who heard the singers three,
Disputed which the best might be;
For still their music seemed to start
Discordant echoes in each heart.

But the great master said, I see
No best in kind, but in degree;
I gave a various gift to each,
To charm, to strengthen and to teach.

"These are the three great chords of might,
And he whose ear is tuned aright
Will hear no discord in the three,
But the most perfect harmony."

LONGFELLOW.

(To the Editor of the *Choir and Musical Record.*)

MR. EDITOR,—A professional musician and an organist of our town became a few years ago a member of the Wakefield Mechanics' Institution, a society in connection with the Society of Arts, and, under the trade of teacher (according to the Society of Arts' report), competed for the musical prizes and certificates offered by that society, and succeeded in gaining a first-class certificate and second-class prize—a clerk in a mercantile office in Glasgow gaining the first-prize of that year.

At a recent organ opening, at which a London celebrity presided the first day, the gentleman in question was advertised to preside on the second day, as Mr. ——, C.S.A. As much controversy and curiosity has been occasioned by this title of C.S.A., some holding it is a musical degree, meaning "*Certificate Society Arts*;" others that it is no musical degree; others that it is an assumption of one; and others that, as the Society of Arts intend their prizes and certificates for artizans, this one was not properly

given, will you, as the matter concerns the public generally, and especially the profession, favor us with your opinion on the matter. I am, &c, QUERIST.

[Probably you have hit the right meaning of C.S.A. All such distinctions find their proper place and value.—ED. C. M. R.]

To the Editor of the *Choir and Musical Record.*

SIR,—In the number of your periodical published on the 24th ultimo, there appeared two letters on the subject of congregational singing, one signed X., and the other from Mr. Vinning, Organist of St. Luke's, Torquay. The opinions expressed in these two letters are so diametrically opposite, that it is at once evident that either X. or Mr. Vinning is mistaken. X. gives an account of how the choir and congregation of his church are in the habit of meeting together to practise church music, and with excellent results; there is no mistake about this, which is an accomplished fact. Mr. Vinning, on the contrary, says that this same thing cannot be done, and X.'s letter is sufficient evidence that he is mistaken. X. says, "on Ascension day, we had full choral service, and the power and efficiency of the choir were much increased by those ladies in the body of the church who had practised with us," and surely by the gentlemen also. Mr. Vinning says, "if A. H. wishes to hear Choral Services maintained as they should be, let him remember that undivided attention must be given to those who are specially engaged for their performance: namely, the choristers, and not to meddle or interfere with what is really other people's business." But I wish not merely to *hear* Choral Services, but to join in them myself, and so, I am confident, do many others; and I only hope that many other clergymen and organists, including Mr. Vinning himself, will follow X.'s good example. I am, Sir,

Your obedient servant, A. H.

(To the Editor of the *Choir and Musical Record.*)

SIR,—Can you or any of your readers favor me with an interpretation of the following remarks made by Mr. W. H. Monk at the Church Congress, Manchester?

"It had been in their search for music of a thoroughly congregational and practical character that the UNFORTUNATE CLERGY had been led into the dire mistake—as the Rev. Oxford Professor thought—of attaching themselves to the old Gregorian music. He for one, and he was sure he carried many with him in this, was willing to see adopted *any* modern system which offered the advantage of being performed by the congregation in unison! Of the difficulties in the way of promotion of congregational music, the greatest, he believed, was the UNFORTUNATE IGNORANCE OF THE CLERGY on all subjects connected with it."

Does Mr. Monk favor Gregorians? If not, why does he publish a book of tones? What "modern system" does he carry many with him in wishing to adopt? Have we not systems enough? or are they not modern enough? I am, Sir, yours,

ONE OF THE "UNFORTUNATELY IGNORANT."

[We are utterly puzzled to guess at the meaning of this quotation. Mr. Monk has himself published a book of NEW Gregorians—why, then, does he commiserate "the unfortunate clergy" whose tastes lead them to prefer the "Old (and Better) Gregorians?" We sincerely hope to be spared this gentleman's "modern system of unisonous singing!" whatever that may mean. The clergy may be "unfortunately ignorant on all subjects connected with Church music," but Mr. W. H. Monk is the last person in the world from whose lips such a sweeping condemnation should have fallen. How many of those "ignorant clergymen" helped him in the production of his hymnal? Was it a clergyman who revised his proofs for him, and blotted out many errors even from his first edition? Cut out the contributions of the Revs. Professor Ouseley, Helmore, Dykes, Greatheed, Havergal, Smith, W. Jones (of Nayland), Jenner, from *Hymns, Ancient and Modern*, and what leaven of good Church music is there left in the work? What a preface must remarks such as these from Mr. Monk have been for the Rev. Martin Luther's inimitable Old Hundredth Tune! ED. C. M. R.]

(To the Editor of the *Choir and Musical Record*).

SIR,—My attention has been called to a review, in your number for the 17th Oct., of the book of "Anthems" used in the parish church of Newark-upon-Trent. Your reviewer appears to have misconceived the object of this book, which has been compiled and printed solely for the use of the congregation of one church, and is therefore removed from his province altogether. If this book had been published as a selection of anthems fit for parish churches generally, to compete with other works for public patronage, it might properly be noticed by the reviewer, and it would certainly invite his lash. But, as it is, I do not quite understand whence your reviewer derives his authority to sit in judgment upon a Parish Priest, and to lay blame upon his shoulders, because, in the exercise of his discretion, he introduces into the worship of the congregation over which he presides a class of music which, however it may offend against the arbitrary canons of an anonymous critic, is satisfactory, nevertheless, to the congregation most concerned.

I compiled the book of anthems in question. Whether I was fit for the task or not appears to me to concern only the vicar and congregation for whom I did the work. Your reviewer assumes my unfitness because I have omitted from the selection the works of certain standard writers, and supposes that I am therefore ignorant also of their merits.

Though, doubtless, lacking the superlative wisdom of your reviewer, a nine years' residence in the precincts of one of our chief cathedrals, with a constant attendance upon the daily services there, has helped me to love the great masters of English Church music, even if I have omitted their works from the selection which you have condemned.

The book of anthems which we use in the parish church of Newark was compiled and printed for the use of our own congregation only, and therefore has been strictly adapted to its wants.

We use anthems regularly upon the Sunday evenings only, when the congregation is very large and of a mixed character—on some few Sunday mornings, also, we have a very short anthem. We are entirely dependent for male voices upon a body of unpaid singers, who attend two services upon Sundays only. We require, consequently, very few anthems, and most of these, from the time when they have to be performed, must be precisely of the style which your reviewer condemns. It was necessary, in our selection, to consider the prejudices and the tastes both of the choir which has to sing and of the congregation which has to listen to the anthems, and I should have defeated the purpose for which we introduced the performance of anthems into the worship of our congregations if we had wearied our people and disgusted our choir by forcing upon them music which they would certainly not have appreciated.

Our old anthem books being out of print, and a demand being made for new ones, I undertook to prepare one containing the anthems we are using, or likely to use for some time to come, printed for them at such a cheap rate that all the members of our congregation might procure a copy. In order to reduce the cost, I was obliged to omit all anthems which it seemed unlikely that, under our present arrangements, we should require. Had there been a book of anthems containing those we wanted, at a sufficiently low rate, we should have adopted it, and not have printed one for ourselves. That our book, as it is, is suited to the wants of the congregation for which it was compiled, I can with confidence affirm, though it contains some anthems which I cordially dislike, and lacks many which I as much admire. I trust that your reviewer will soon find some object for his notice more worthy than a book which, though printed and sold, is certainly not published according to the usual meaning of that term. I am, Sir, your obedient servant,

MARSHALL WILD,
M.A., Queen's College, Oxford.

[As you demand on the score of justice the admission of your lengthy communication, we do not refuse, especially as it requires so little reply. Of course the publication of a collection of anthems for use in any *Parish* church of England concerns others besides the vicar and congregation of that church; the anthems that are sung, even without any book at all being published, are open to criticism. The idea of a parish priest being able to introduce any trash he and his congregation, or what he chooses to consider his congregation, may think fit, to the scandalising of neighbouring parishes, is too preposterous to talk about. Your anthem book was *sent* to us for review, and we consider that sufficient warrant

for our reviewer; we hope, also, that it is sufficient vindication for the parish of Newark against your contemptuous estimate of their knowledge and appreciation of church music.—Ed. C. M. R.]

Oxoniensis.—The Kyrie and the second chant are pretty good; the first chant cannot have the abrupt chord of A minor at the end of the first half.

A. H.—The tenor should be G on both syllables of the word "upon." "And incline," &c., has the melody of "Phillis is my only joy." The E flat in the 10th Kyrie is not wanted, and the treble and bass proceed in 5ths, and the tenor and bass in 8ves at the end of the last bar but one. "I would thank you to review" is not a very courteous phrase.

L. C. J.—In the strain you have consecutive 8ves between treble and tenor, and 5ths between tenor and bass; and if you suspend the 7th in the first chord of the last strain you must keep the tenor on C. You want study.

S.—The tunes are all good as compositions; St. Agnes the only one, we think, worth adding to the immense stock already in use. The "Gloria in excelsis" is much more ambitious. Your principle is quite right, to have more glorious music on great festivals, and your idea looks well upon paper. The only final test is the practical one; we should like to hear the composition with a large choir and a fine organ, and we believe the effect would be very good.

C. S. J.—No. 2 is very good, except the tenor D flat in the last strain but one, which would be much better written C. No. 1 is very unsatisfactory; consecutive 5ths between treble and alto, and many unpleasant transitions.

C. B. H.—Hymn Tune No. 1 is very bad. A 6-5 resolved by the 5 rising to the 6; tenor and bass proceeding in unison; common chord without a 3rd, &c., and *inelegancies* throughout. Of Hamilton's works on harmony we know little, but have heard them well spoken of. Dr. Monk's (of York) Anglican Chant Book is the best.

A Dissenter.—1. We know no good collection of easy Sanctuses. Dr. Fowle of Winchester has published easy anthems; but the Church idea of an anthem is not something to be sung by the *congregation*. 2. Your Sanctus is altogether unsuitable from a Church point of view. The places marked in pencil are not only errors in grammar, but they are the very worst that can be made. 3 and 4. The Congregational Psalmist and the Weighhouse Chapel Collection are both unknown to us; but Dr. Gauntlett is a musician of great ability. 5. The Bristol Tune Book has much that is good in it, with a great deal that is essentially (we wish no offence) Dissenters' music. We are much obliged to you for your kind expressions, but we can hardly speak of Dissenters' music seriously without risk of giving offence. Honestly, we never heard of any good ecclesiastical music among them, and our *belief* is that the whole system is *out of harmony*, and that to the generality of Dissenters the solemn beauty of holiness in which the praises of the faithful sons of the Church find an almost spontaneous utterance must be as an unknown tongue, until they return into the unity of the one Faith.

A Disciple of W. H. Havergal.—No. 1 is a mistake. No. 2 is much better than your correction would be. No. 3 is as ecclesiastical as the tune from which it is taken, and such tunes are not to be altogether excluded. No. 4 is an imitation of Gibbons and the old writers. No. 5 is perfectly right, and a common phrase. Would it not have been more candid to say that the instances were taken from a book, of the contributors to which several are similarly connected with the *Choir and Musical Record?*

Clementi.—You are much too fond of accidentals and progressions that savor of Spohr; the close of the Gloria is shocking, the bass and alto, being the interval of a 5th from each other, descend each a semitone. Study Boyce's volumes or Croft's series,—you want back-bone,—and then these sickly "Spohr"-isms will vanish.

Joseph.—1. Our objection to triple time is that it is undignified, resembling the trot of a butcher's poney; and that in any ordinary metre two notes must be sung to a syllable, producing an inevitable drawling effect. 2. German pedals are pedals which move the keys of the manual, but have no separate pedal pipes. 3. Playing at sight is to be acquired by constant practice of *new, i.e., unknown* music, and in no other way.

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 18. SATURDAY, NOVEMBER 14, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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"THE SCRIPTURE CANNOT BE BROKEN."

A Sermon preached in St. Paul's Cathedral, on Sunday, July 5th, 1863. By WILLIAM J. IRONS, D.D., Prebendary of St. Paul's, and Incumbent of Brompton, Middlesex.

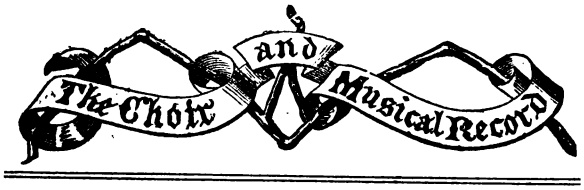
"A powerful sermon."—*Guardian.*

London: THEODORE WRIGHT, 188, Strand; RIVINGTONS, Waterloo Place PARKERS, 377, Strand, and Oxford.

CONCERTS &C., FOR THE ENSUING WEEK.

EVERY EVENING—Royal English Opera, Covent Garden, *Desert Flower*. Commence at 7.—Opera di Camera—*Jessy Lea*, Gallery of Illustration. Regent Street, 8; Saturday, 3.—Promenade Concerts, Her Majesty's Theatre, Conductor, M. Jullien, 8.

WEDNESDAY.—National Choral Society, *Judas Maccabæus*; Conductor, Mr. G. W. Martin.



USEFULNESS OF CHURCH MUSIC.

To the unthinking and wordly-minded man, it must often be a matter of surprise that the worship of Almighty God is made up of praise rather than of prayer. The man of business and the utilitarian would naturally expect that prayer, that is, a direct statement of our wants, and a petition to the Throne of Grace for the cure of our temporal disorders, was the most fitting method of rendering homage to GOD. If we are poor miserable sinners, compassed about with infirmity, why do we want to go to church and *sing* our praises, nay, our very prayers, even the most deprecatory and solemn of them, as if we were angels of light, without the taint of sin,—bright, glorious, happy? Why not come before GOD and tell him all we suffer, fear, or need, and leave the joyful song for the son of Bacchus, or for the fool who knows no GOD? So says the man of cold and calculating spirit, so says the Quaker and Puritan, and, until recently, so have dissenters of every sort said and thought. *Not* so has thought the true son of the Church. By him, music is regarded as the heavenly birthright of being,—the natural homage of the creature to the Creator. As such he recognizes it in all the offices of life. When the working carpenter whistles as he gives the finishing touch to his work with plane or chisel—when the blacksmith's measured strokes fall on the anvil,—when we listen to the humming of some familiar strain as the last step of the cottage door is swept by the village maiden, or when we hear the matin song of the rising lark, or the winter notes of our scarlet-breasted songster, what do we recognize but the outpourings of Nature's homage to her unseen God—the testimonies of gratitude—the witness of it may be, all but unconscious being to the goodness of the Eternal who crowns the works of the creature with completeness—the voicings of praise and adoration to GOD, the glorious in all His works.

In a much more exalted sense is the sacred service of song the most fitting act of homage which we can render to the Almighty. As erst Creation's voice was heard in harmony, expressive of its gratitude to Him who made from nothing all things good; so when man fell, the Creator robbed him not of this his power to give Him thanks, to worship Him. Accordingly we find that the Word of GOD is much more frequent in recording the acts of man's praises and thanksgivings than of his prayers—for mercy;—nay, in many instances, in the Bible, *would-be* prayers are turned into praises—the very heaviness and mourning, with the joyful song. Thus, when the children of Israel saw the Egyptians dead upon the sea-shore, they *feared* the LORD, but their Leader, what did he do? Did he say, let us pray? No—"Then SANG Moses"—I will sing unto the LORD,—The LORD is my strength and my song"—

"Then, too, was the heart of aged Miriam moved
With fervid warmth, as in the fire of youth;
Timbrel in hand, the damsels forth she led,
With buoyant steps of exultation; lithe
And agile in their limbs, the ground they trod
In measured time, and led the royal dance;
While o'er the timbrels' vibrating chords
Their fingers ran with freedom wild, and loud
Sonorous melody rose heavenwards, joined
With words responsive, sweet in harmony;—
'Sing to the Lord, His praises loudly sing;
Our Lord is God, how infinite in power,
How glorious in triumph; in the sea
The horse and rider hath He overthrown!'"

Again, the man after GOD's own heart was pre-eminently a man of song. His Psalms, with but one exception, all end with ascriptions of praise, with expressions of thankfulness to the Almighty. CHRIST, we know, made use of the same forms of thanksgiving; while St. Paul leads us to infer that it was our Blessed Saviour's own instruction, direction, advice or command formerly given unto his people, to *teach and admonish one another* in the exercise of singing Psalms, and Hymns, and Spiritual Songs. Otherwise, what can be meant by the apostle, when he says, "Let the word of CHRIST dwell in you," but that CHRIST had taught and admonished them before concerning it? and so by their diligence and careful practice, "teaching themselves *in all wisdom*," they might be enabled to sing, so that their Psalms and Hymns offered to GOD might be both *graceful* and *melodious*. "Let the words of CHRIST dwell in you richly, in all wisdom teaching and admonishing one another in Psalms and Hymns and Spiritual Songs, singing with grace in your hearts to the LORD."

It is not a little remarkable that this text occurs in a chapter wherein the apostle had been warning the disciples to flee the lusts of the flesh and other evil passions. There is also in his epistle addressed to the Ephesians a verse of like import, and that also is spoken by him immediately after reproving the works of darkness, drunkenness and the like, as if the singing of Hymns and Psalms were of great *practical* value in putting down the desires of the flesh. "Be not drunk with wine, but be filled with the Spirit;" and as a consequent expression of this spiritual fulness, or as a method of obtaining it, "speaking to yourselves in Psalms and Hymns." "If any one be merry, let him sing psalms."

And this is just the point on which we wished to say a few words—the practical value and great usefulness of Church music in driving souls to CHRIST, as well as of strengthening those who are already in Him. It is a known fact, that even outsiders are won from the ranks of dissent by the grand service of our Church's song. Even the notorious Mr. Beecher has bore testimony to its Divine influence on the soul. And, indeed, who can hear our glorious Matin or Evensong properly sung without being filled with adoring love and heartfelt gratitude? We therefore believe that those who are careless in the performance of this part of Divine service are heedless of the eternal welfare of thousands upon thousands of our poor who, in too many places, never enter the church's porch—not because they cannot sit here or there, in this or that particular spot, with well-dressed ladies or rich gentlefolk, but because in so few of our churches is to be heard the hearty choral worship of our people. Too few are to be found who will take the trouble to get together a good choir. Yet, strange to say, this is just the very objection to Church music which many of our brethren allege in excuse of what seems to us not less than culpable negligence. Says one, "I do not want to make my Church attractive"—as if anything in nature or art could be too good for GOD;—says another, "I do not want persons to come to Church to hear the singing"—As if speech and song were not the special gifts of God;—"I want people to come for the sermon"—As if there were no utility or persuasive eloquence in the concord of sweet sound offered up to Jehovah;—or says another, "I do not want my church to be like a theatre or concert-room;"—as if the Divine John saw not the golden floor, and heard not the Alleluias of just men made perfect;—It was a wiser saying of him who remarked that he saw no reason why the devil should have all the good music.

Or again, it is said, "I do not want my church filled with those who come not out of love to their Redeemer"—as if Choral singing and a love to hear it were not bestowed by the same Giver of all good gifts! It surely is marvellous that educated men can so reason, in the face as it were of all that the Bible and Prayer Book contain. We cannot open either of these books without being struck by the prominence given to the songs and praises of the faithful, We come into church, and what is the first thing that we ask of God after the preliminary exhortation, confession, absolution and Lord's Prayer are said, but worship.

O Lord open thou our lips!

To do what? That we may pray? Not so,—but that our mouth may show forth thy Praise—Then we stand for the Gloria, an act of adoring Praise,—afterwards the Priest shall say "Praise ye the Lord," and we join in *Venite exultemus domino*.—But we must not take up more time in proving that the singing of God's Praises is not only a solemn and saint-like duty, but in very truth a sacrifice done unto God and required of ALL, in one way or another; for those who cannot themselves sing, should help and admonish others to take their part in the public worship of God.

ORGAN NEWS.

The *Morning Post* says—"We learn that on Wednesday morning last, in the cathedral at Peterborough, divine service, which had already commenced, was actually interrupted and suspended for some time, in order that the servants of God might make a slight transfer of their allegiance—that the organ might play "God save the Queen," and that the Bishop of the diocese might welcome the entry into the building of their Royal Highnesses the Crown Prince and Princess of Prussia! But that this most extraordinary innovation upon the rubric is vouched for on authority which we see no reason for impeaching, we should at once have regarded the story with utter incredulity."

Dean Saunders writes indignantly to the *Post*:—

Let me assure you, on the authority of all present, that the services were not suspended for one moment, and scarcely delayed a few seconds, by the introduction, on the part of the organist, of a change in the voluntary.

A letter of explanation to the Dean by the organist states that there was no suspension of the service, but that he—very foolishly—introduced the National Anthem as a prelude to the anthem of the morning:—

If any one is to blame it is myself, I had no authority from any ono for what I did. It is not true as stated, that the service was suspended, delayed, or interrupted; not for a moment was such the case—as many who were present in the choir can testify. If there was sycophancy displayed on that occasion, if there was vile adullation or desecration of God's house, it was not on the part of the Dean and Chapter—I alone am the guilty party.—I am, very rev. sir, your obedient servant, JOHN SPEECHEY, Organist.

REVIEWS.

Jerusalem the Golden. Set to music by E. SEDDING. Founded on ORLANDO GIBBONS.

THERE is something of the same spirit in the music of this hymn that breathes in the verse of Bernard de Morlaix. Those who like the 'sentimental' Ewing, as several correspondents this week call it, will think this too heavy perhaps. But we strongly recommend it to all our readers, who ought to know by this time what sort of music we do like. The answer to several correspondents is, send 2d., to J. Masters, Aldersgate Street; or 8s., per 100, for the above the suitable music to this deservedly popular hymn.

MUSIC RECEIVED.

Elise, Valse Caprice, E. GERARD BRES. 3s. 6d. W. R. WATSON, Rathbone Place.

CORRESPONDENCE.

DIVINE SERVICE IN LONDON CHURCHES.

SIR,—A somewhat popular and widely-circulated *brochure* has the title, "What to eat, drink, and *avoid*." I wish, in few words, to follow the same line, and would recommend any of your readers who want to know "how *not* to do it," to pay a visit to

ST. ANDREW'S, THORNHILL SQUARE.

It so happens that certain friends of mine, with whom I often spend Sunday, reside very near to this edifice, and it would of course be very convenient for us to all attend the ministrations there. I can only inform you that, after repeated attempts, we have been compelled to abandon the idea in despair. When I briefly describe the service, you can but agree with our determination, and when I tell you that the church is a large and handsome one, with a fine organ, ample accommodation in the chancel for a good choir, and that it stands in a populous neighbourhood, the well-to-do and poorer parishioners being in about equal proportions, you must deplore with me that the fine opportunity for usefulness which one church puts into the hands of her ministers is, in this instance, almost entirely thrown away by their own carelessness or ignorance. A visitor to St. Andrew's is treated with much politeness, and immediately accommodated with a good seat, very probably a whole pew to himself, there being plenty of room. Shortly after the appointed hour, the organ strikes up an opening voluntary, well-chosen and played, and one is deceived into the idea that there will be some good music, although there are but few to hear it: fond delusion, soon to be dissipated. The exhortation, confession, &c., having been read, in a rapid conversational tone, the organ plays the chant for the *venite;* you mentally note your own part, if the chant is unknown to you, and prepare to join in the singing; you immediately find it impossible, simply, because there is none to join in, but, in its stead, such a volume of sound from the organ, as effectually prevents your even essaying a solo on your own account; in fact, you can barely detect the change of chord, or progress of the melody. On looking round to the western gallery, a female and a young man are discernible to the *eye*, but the ear is of course totally unaffected by their presence. The conclusion you probably arrive at is, that there being no choir (or congregation worth mentioning) the organist has instructions to fill the church with sounds from his instrument, under the mistaken notion that such a course fulfils the psalmist's exhortation to "praise God with a loud voice!" Noise there may be, but *praise* there is not. So passes the service; the prayers being read, rapidly and irreverently if by the incumbent, monotonously if by the curate; the chants and hymns being either a great deal of organ and very little singing, or a great deal *more* organ, and no singing at all! At length we reach the sermon; of this I had rather not speak, especially as it has never been my fortune to hear the Incumbent, though I have attended several times hoping to do so. The gentleman who has occupied the pulpit whenever I have occupied a pew gives one the idea of a thoroughly earnest and faithful minister, apparently injuring his health in his Master's service, but no more fitted to preach than he is to command an army. He preaches *extempore*, apparently in the strictest sense of the phrase (for he never seems to know what to say next), and the consequences are continual repetition and tantology, utter confusion of metaphor, irreverancy of quotation and often bad grammar, forming a whole which is equally ludicrous and painful to listen to. As a proof that this sort of thing keeps thousands, of all classes, out of our churches, I may inform you that an individual, following the useful though humble occupation of a charwoman, and who, in that capacity, pays periodical visits to my before-mentioned friends, told them that "*she* could not listen to such sermons, and she was sure that *they* could not!" I do not wish to enlarge on this subject, and I would rather conclude with a word of good practical advice to would-be *extempore* preachers. I would say, "Rev. Sir, if you are a very *rapid writer* it will take you at least three times as long to *write* a sermon as it would to preach it *dowly* and *deliberately*. Take, therefore, a quire of sermon paper, sit down quietly in your study, with nothing to distract your attention or agitate your nerves, and write a sermon. If you cannot do this,

without stopping one moment to think, even under the pretence of stirring the fire (though you only want to stir your brains), be assured you cannot *preach* a discourse that would do credit to a schoolboy in one third the time.—I remain, Sir, faithfully yours,

Nov. 9, 1863. Q. Q.

[This state of things is so sad that we are tempted to hope that Q. Q.'s account is not a correct one—but we can rely on his veracity and good faith.—Ed. *C. M. R.*]

(To the Editor of the *Choir and Musical Record.*)

Sir,—Will you kindly tell me, in your next, the Origin of Interludes in the Hymns. Truly yours,

Mortlake, S. W., Oct. 11, 1863. B. W. H.

To the Editor of the *Choir and Musical Record.*

Sir,—Will any of your readers kindly inform me how it is that the principal modes, *Dorian, Ionian, Phrygian, Æolian* and *Lydian*, are so named? How is it that some authors name and number the modes differently? Yours, &c.,

Enquirer.

(To the Editor of the *Choir and Musical Record.*)

Sir,—In your impression of the 31st ult. your correspondent asks to be informed what year, month and day Sir Henry Bishop died, and as the question has not been answered I take the opportunity of informing him, that on the 21st of April, 1855, Sir Henry conducted the first of a second series of concerts in the Hanover Square Rooms, the music consisting wholly of his own admirable compositions; on the 1st of May (nine days after the concert) he died, and was interred in the Mary-le-bone Cemetery, Finchley Road, where members from several of the London choirs, under the direction of Dr. James Peck, joined in the musical services. I am, Sir, yours obediently,

Hastings, Nov. 11*th*, 1863. David Parks.

(To the Editor of the *Choir and Musical Record.*)

Sir,—One of the attractions in your prospectus (at least to me) was the promised reprint of ancient scarce treatises on music. If this promise had been duly regarded we should certainly have had more of *The Praise of Musicke* ere this! For the last three weeks not a word of it has appeared, nor any apology for its discontinuance.

As interesting ancient treatises are rare, especially in the country—there being, in these parts, but *one* extensive collection, and that most fondly guarded, the owner leading almost the life of a recluse—those who, like myself, desire to become acquainted with such a class of musical literature, must necessarily feel disappointment at the length of time it will take you to finish even one treatise at the rate you have hitherto proceeded, and such disappointment may lead to the giving up of your periodical, though possibly that may be quite a matter of indifference to you.

I fully concur in your opinion of Mr. W. H. Monk—the gentleman who wrote the celebrated "Easter Hymn" with consecutive perfect fifths, which (*in that state*) the Cheadle Society delighted to honor with a prize! I am, Sir, yours truly,

Cheltenham, Nov. 7, 1863. E. W.

P. S.—When shall we have the continuation of "Batten's Service?"

[Want of space has kept out "Praise of Musicke." We hope to finish it shortly. We cannot print everything, nor in every instance all even of one thing, at once.—Ed. *C. M. R*]

(To the Editor of the *Choir and Musical Record.*)

Sir,—Allow me to point out—I trust for his profit—the extreme injudiciousness of "A. H.'s" letter, in No. 16 of your very useful paper. Some of his remarks show that he has trodden on ground which he has not before examined; and his attack upon sermons is rash and intemperate. He says of the sermons of the present day, that they are "little more than long exhortations to holiness." Surely the only word upon which we are to lay any stress in this expression is "long." Is "A. H." himself better employed than "exhorting people to holiness?" We cannot help deploring the tremendous length of some sermons of the present day, but they are not *all alike*, and improvement in this, as in other parts of the sacred services of the Church, is decidedly spreading. A few more severe invectives from "A. H" may perhaps do a little more toward shortening sermons! Let me, however, advise "A. H." to be a little gentler in his remarks, and employ a more tender mode of making them; otherwise his communications will do injury to your admirable *Record* and its cause. His letter has created no small amount of disgust in this quarter. I need not tell *you*, Sir, but *him*, to be cautious; great interests are at stake. I am, Sir, yours sincerely,

Nov. 9*th*, 1863. H. G. B.

[We cordially thank H. G. B. for saying what we wished to say ourselves, but had not time last week. It is, however, by comparisons that sermons become unpopular, *e.g.*, when a clergyman ignores every attempt to improve congregational singing, and exalts the sermon above all else. God forbid that any one should speak lightly or inveigh against the Divine Ordinance of preaching. It is a great, an indispensable means of grace both to preachers and hearers. Nevertheless, in our day, sermons are too frequent and too long generally; although, on the whole, they are better discourses than those of former generations. The clergyman, the choir, the organist and the congregation have all their several duties to perform in public worship, but that of Christ's Ambassador is the most important of them all. —Ed. C. M. R.]

(To the Editor of the *Choir and Musical Record.*)

Sir,—I am unfortunately settled in one of the most unmusical towns in England; still, at least one copy of your excellent publication reaches here, as I have taken it from the commencement. I have been much interested in the subject of congregational singing, and about two years ago I recommended, in a lecture I gave on "Choirs and Choir Singing," that a good means of improving congregational singing would be for the clergyman to invite any or all of his congregation to attend the practices of the choir, say one evening a week, to learn the tunes; the minister, at the same time, to fix the hymns and tunes early in the week, and have a form, such as the one published by the Society for Promoting Christian Knowledge, affixed on the church door or some other conspicuous place, so that all might see what tunes and chants were to be sung on the Sunday. One clergyman has partially adopted the plan, and it succeeds excellently; and if fully carried out, I flatter myself we should not have the frequent complaints we have about the congregations not joining in the musical parts of the service. But one great difficulty I find is, that scarcely two churches (until very lately) adopted the same hymn and tune book; so you might go to a dozen churches and find nearly as many sets of hymns or psalms, and in most cases the selection of tunes was left to the organist, who had to pick up tunes where he could, and, as a matter of course, many of them were anything but appropriate to the words, and some of them of very doubtful character, and would almost be as applicable for the ball-room as a church; and another great defect is the supineness or culpable negligence of the clergy, who look upon the singing as a very secondary part of religious service. I believe very little can be done until the clergy take the initiative, and come to see that if singing is at all necessary as part of worship, it is necessary to have as good singing as good praying and preaching. I am happy to state that a great improvement has taken place in many of the small parish churches in this neighbourhood of late, but much remains to be done; still I rejoice to see a growing desire on the part of many of our clergymen to consider the subject one of importance.

If you consider these remarks of sufficient importance to your readers, your insertion of them will oblige your wellwisher,

5th Nov., 1863. An Amateur Musician.

(To the Editor of the *Choir and Musical Record*).

Sir,—In the *Choir*, No. 13, "Don Juan" (in your answers to correspondents) seems to be at a loss to know where and by whom a preceptor for the Spanish guitar has been published. In reply, I beg to inform you that I have made use of a work published by

Metzler & Co., by Signor Ronaldo Douro, which, in my opinion, contains all that may be expected for a work of the kind; and should "Don Juan" have no objection to a soiled copy (otherwise as good as new) may be had at a fourth of the published price, as I have no further use for it.

Further, I do not happen to have a copy by me at present, but I think that the tune "Totteridge" may be found in "Weyman's Sequel to the Melodia Sacra," which W. T. B. seems to be at a loss for.

I will, on the other hand, feel much obliged if you will inform me, through the columns of your useful and interesting journal, what arrangement of Handel's choruses from his *Oratorios*, &c., you would recommend me for the organ. I have played Dr. Crotch's arrangements, but it seems such an old school, and requires such an amount of transposition. What do you consider best calculated to form the best style of organ playing? The study of Adolph Hesse, Bach, or other schools of the great masters? They, in nearly all cases, seem to write for one or two benches of keys, clav. 1., clav. 2., for instance. Our English masters, on the other hand, appear to make free use of the appliances within the reach of organists now a days; and, to conclude, therefore, the German schools are best for a good style of church-playing (if I may so speak), and the English and French schools for forming an "operatic player," or giving orchestral effect; and what, then, on *legitimate* grounds, is to prevent, or to be objected to, in an organist playing a selection from an opera—prayer from *Mose in Egitto*, for instance; or an overture, *Massaniello* or *Oberon*, for example—as his concluding vol., when I should imagine he ought to seek as much as possible for orchestral effect. Is it the fact of its being connected with the opera? What, then, if it had not been known as such? If the music be good, where then can the objection lie? for if in the words, reverse the objection, and the air, "Vilikin's and his Dinah," harmonised well, makes a capital hymn tune, or answers the purpose of an excellent accompaniment to the air known as "The Perfect Cure." Where, then, is the line to be drawn between that which is considered good Church music (I speak in the broad sense of the word), and that which is not to be tolerated though really good.

Apologising for trespassing so much on your kindness and valuable time,—I am, Sir, yours truly,

Margate, Nov. 3rd, 1863. A Young Organist.

[H. V. B.—Ingham's Chant book is still in print, we believe; but Dr. Monk's collection is the best.—We cannot print your letter. It would mislead our readers. "Six months ago the church possessed no choir." We are glad to hear that S. Mary's, Brompton, is beginning to see light, but we heartily wish that the choir would confine themselves for the present to the singing of chants and hymns—they cannot do either as yet at all decently. And when they want to do more, let them aspire to sing the Psalms, then the Versicles, and some year or two hence they may be ready to venture on a simple full anthem. The decorations were certainly "few." The anthem was by Dr. Clarke Whitefield; but who on earth sang that solo for 5th verse? and the duet that followed, "So that the Sun?" &c. The chorus trot was quite a relief after it. It matters little where the chants came from, though the double should never have come to St. Mary's at all, and the single to *Nunc Dimittis* might have been sung better by rustics. "The beautiful selection" will not gain popularity by the way in which the hymns were sung on this occasion, turning all first minims into semibreves. "The choral service" must have been performed "unheard, unseen," for the prayers, psalms, &c., were somewhat loudly preached, not even intoned, and the second lesson—Oh! it was sepulchral—but we forbear. We need only further remark that the choir and organ are in the west-end gallery!!! the ladies being in the choir stalls of the chancel! We shall be heartily glad to hear of the further improvement of this choir, and the advance choral-wards of the clergy of this parish.—Ed. *C. M. R.*]

A. B.—Though your ear is very good naturally, still by culture alone will you be able to appreciate the best music. Instruction and study must perfect the ear and musical taste.

R. M.—He is worse than the monster Caliban, if he condemns music as an evil. "The isle is full of voices, sounds and sweet airs that give delight, *but hurt not*."—Shakspeare.

Clara.—"Fa-hather," "ho-oly," and such-like sounds, are made by the boys taking breath in the middle of the words.

J. P. (*Cornwall*).—Send us the papers you mention; no doubt they will be useful.

C. A. S.—As we are not responsible for the opinions of our correspondents, we can have no possible objection to insert your letters. We encourage discussions on vexed questions, and have no wish to exclude the communications of those who differ from us. Only we advise that all letters be as brief as possible, owing to the crowded state of our columns. We will do our best with the illustrations.

*** Our numerous correspondents are requested to write their names or initials on the MSS. which they send to us for criticism. A quantity of Reviews and letters stand over till our next.

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

24. How many impulses in a second does A, the second space treble, the open A on the second string of a violin, make?—About 430.

25. What octaves, and how many, are audible to human ears?—Nine octaves can be discerned—three below C second space bass, up to the sixth C above.

26. When or where should one take breath in singing?—At the beginning of a strain, rests, shakes, cadences—on the weak or unaccented parts of a bar, and so on.

27. When did crotchets, quavers, &c., come into use?—After the sixteenth century.

28. How is it that we have different calls for each animal, *e.g.*, dogs, fowls, pigs, &c.?—Because different notes have an effect peculiar to themselves. An ostler hisses like a serpent when grooming a horse, because that particular sound pleases the animal.

29. If two strings be in unison, having the same density, tension, and length, have they necessarily the same quality and intensity?—Certainly not.

30. Who was Harmonides?—Lucian says that he was a flute-player who, in trying to astonish his audience, blew so loud a blast that he died on the spot.

31. What is the meaning of the term *mode*?—A way or manner; *modus*, a mode or mood.

32. What is the *tierce de Picardie*?—A part that ends with a major third in a minor key.

MISCELLANEOUS.

A new English Opera by Mr. Balfe, entitled *Blanche de Nevers*, is announced as shortly to be produced at Covent Garden. The libretto is by Mr. John Brougham.

A manager of a country theatre, during the rehearsal of a musical piece, observed a horn player in the orchestra sitting inactive while the other musicians were playing. "Why, a'nt you playing, sir?" sharply demanded the manager. "Why, sir," said the performer, who was busy counting some *fifty bars rest* in his part, "I am resting." "Resting, sir," exclaimed the potentate; "I'll have no resting in my theatre—play on, sir."—*Young's Tonic Music.*

Tartini, in 1714, discovered the resonance of a third note, when the two upper notes of a chord are sounded, as in the major triad, C E G, if E and G are accurately sounded by two voices or instruments, the third sound, C below, belonging to this triad, is formed in the ear by the coincidence of the vibrations, and will be distinctly heard, especially when several such thirds and fifths are consecutively sounded; but it seems this will not occur when the minor triad is used, as A C E, here C E sounded will not give A.

Canterbury Diocesan Choral Union.—A District Festival was held on Tuesday se'night, at St. Andrew's church, Deal, when the choirs of St. Margaret's Canterbury, Preston, Wingham, Birchington, Monckton, and of St. Leonard's, St. George's, and St. Andrew's Deal, to the number of 130 took part in the service. The prayers were intoned by the Rev. H. L. Jenner,

L.L.B., Rector of Preston; the lessons were read by the Rev. M. E. Benson, M.A., Incumbent of St. Andrew's, Deal; and the sermon was preached by the Rev. John Lawrell, M.A., Incumbent of St. Matthew's, City Road. Full choral service was performed at 4.30. The Anthem was "Lift up your Heads," from Handel's Messiah. Mr. Harrison, the organist of the church, presided at the organ. The service resulted in an addition to the funds of the Union of £16, 3s. 1d.

North London Vocal Union.—On Tuesday evening, this society, under the direction of Mr. R. Glenn Wesley, with Mdlle. Parepa, Mdme. Sainton Dolby, and Messrs. Wilbye Cooper and Lewis Thomas, as principals, made their *debut* in the *Messiah*, at the Agricultural Hall, Islington. Notwithstanding the inclement weather, this immense building was filled nearly to the doors by an attentive audience. Financially speaking, therefore, the undertaking must have been a complete success. Nor was there reason for discouragement in a musical point of view. Several of the choruses, the *Hallelujah* particularly, went as well as we have ever heard them, and though there was a little unsteadiness at times, we have no doubt that that perfect confidence in themselves and their conductor, which a new society numbering some 700 members can hardly be expected to feel on their first performance in so large a building, but which is indispensable to first-rate chorus singing, will soon be established, and we shall await with interest, and criticise with greater care, the next performance of our North London friends. An improvement in the back and roof of the orchestra is greatly needed, especially by the solo singers, who, though very well received, evidently sang under disadvantage. The accompaniments, under the leadership of Mr. Willy, were admirably rendered; and Willis' fine organ, from the Exhibition, rendered great assistance. It was formally "opened" between the first and second parts by Dr. Wesley, who played a fantasia and extemporaneous fugue, thus prolonging the concert to a very late hour, even when several solos and choruses in the third part had been omitted.

Rolvenden.—On Wednesday, (S.S. Simon and Jude), our Church Choir was joined at the 7 o'clock evening Service by as many members of the Benenden Choir as our limited room could accomodate; the Vicar and the Curate of Benenden kindly assisting in the Service, the former read the lessons, the latter said the prayers, the Sermon was preached by the Vicar of the Parish. The Clergy, Choir-men and children then met at the Bull Inn, and after grace had been sung, sat down to a substantial tea, closing their refreshment as they began it. The tables were then cleared —five or six good Madrigals and Glees were well sung—the National Anthem making the *finale;* and all separated at 10 o'clock. The advantage of these occasional social meetings to Church Choirs is too evident to need comment. This was not an Ecclesiastical Concert for a silent assembly to listen to, but the union of Choirs for the purpose of worshipping together, and so increasing their efficiency as the people's leaders in the "*Service of Song in the House of the Lord.*" The fact of their having acquired, in the best way, a knowledge of the best Church Music, was proved by the manner in which, without rehearsal, they sang, as with one voice,—by the singular distinctness and flowing ease which marked the whole;—and by the universal and hearty joining of the congregation in all the Service, the Anthem of course excepted. Throughout this Choral Service the Choir was assisted by the excellent voice and delivery of the officiating minister, the Curate of Benenden.

Let them sing.—Yes, let the children sing. Furnish them with plenty of new hymns, and new tunes, provided they are really good ones. Let the hymns be suitable for them, not above their comprehension—hymns in which they themselves can speak, rather than those in which their teachers speak to them—hymns in which the joyous element predominates; so that when their little hearts are almost bursting with gladness, they can expend it all in song. And let the tunes be really musical—little melodies which they shall remember and love when years have obliterated many things from their memory—give them tunes which are worth remembering. Let the children sing. When the afternoon's weariness overcomes them, and their feet are restless and their cheeks flushed—when you try vainly to secure the attention which in the bright, cool morning is given willingly enough—just try the effect of one of their favorite pieces sung while standing, more especially if the children are young. Let them sing. They may not all have good voices, and good ears for music; but they have very nearly all a love for it; they may make quite noise enough over it, but it does them good. And, moreover, they may be trained to sing so sweetly that your own hearts are unutterably gladdened thereby. Let them sing. They will pick up too many songs in the streets. Make your's favorites. Do not give them any which they will not be likely to love. Give them something to sing in their homes, in the street; ay, something which they will even whistle over their marbles. Let them sing. It will make their hearts more gentle, their manners more kind, their tastes more exalted, if you teach them to love good music. And may we not hope that the hymns they learn may impress many a truth upon their hearts which shall one day bring forth fruit? Let them sing, for there are little singers in heaven.—Marianne Farringham. —*From Young's Tonic Music.*

A Musical Mixture.—Fovant Church was reopened on Thursday by the Bishop of Salisbury, who also consecrated a portion of the churchyard. The occasion was also taken advantage of as a thanksgiving festival for the late abundant harvest. The church was accordingly beautifully decorated with holly and flowers, intermixed with the products of the late harvest, wheat, oats, barley, &c. Shortly before the commencement of the service, the labourers, with their wives and families, and headed by the Fovant brass band, marched in procession from the village to the church. Punctually at half-past eleven, the clergy in their surplices, together with a few members of the choir, entered the church by the south porch, singing the processional Psalm, "O, how amiable are Thy dwellings." Following the clergy were the Bishops of Oxford and Columbia, the Rev. J. Daubeny (chaplain to the Bishop of Salisbury), carrying the crozier, the Bishop of the diocese, the Sub-dean, and the Rev. Chancellor Lea, Prayers were intoned by the Rev. C. Tower. The music used on the occasion was Tallis's preces; *Venite*, double chant (Neville); Psalms, Helmore's *St. Mark's Chant-book*; *Te Deum*, two MS. chants by Dr. Aldrich; *Jubilate*, Parisienne; Kyrie, Mendelssohn; Creed, Merbecke; hymn after the Third Collect, No. 193, "Jesu! where'er Thy people meet" *Salisbury Hymn-book*, Troyte No. 1); hymn before Communion Service, No. 2, "Three in One, and One in Three!" (*Salisbury Hymn-book*, Tune No. 42); and hymn before the sermon, No. 172, "Jerusalem the Golden" (*Salisbury Hymn-book*, tune Cumbrae). The Communion Service was taken by the Bishop of Salisbury, the Bishop of Columbia was the epistoler, and the Bishop of Oxford the gospeller. The choir was augmented by the members of the Chilmark, Sutton Mandeville, and Dinton choirs. The music was well performed, and Mrs. Burt presided at the harmonium. Amongst the company present were Lady Herbert, the Earl of Pembroke, Lord and Lady Heytesbury, Lord and Lady Nelson, Count Strzelecki, Mr. Sotheron-Estcourt, M.P., and Mrs. Estcourt, Mr. A. Mills, M.P., and Mrs Mills, &c. The sermon was preached by the Bishop of Oxford, from Heb. xi. 34—"Out of weakness were made strong," and was followed by Holy Communion. His lordship's discourse was, as usual, full of interest.—*Guardian.*

Congregational Singing in Ireland.—There is an almost entire neglect of the musical portions of the ritual in our parochial churches, arising from the indifference of the clergy on one side, and the carelessness of the congregation on the other. With some very few exceptions, the music in our churches is entrusted to a few parish children or other young persons, joined occasionally by a few of the congregation, without the least attention to *tempo*, style, or oneness of enunciation—frequently the organ playing in one time, the children singing in another, and the parishioners in a third—all drawled, without the slightest devotional feeling, or the slightest manifestation of musical education on the part of the singers; and where an attempt is made at vocal harmony, the effect is hideous, the singers generally assuming the bass, and not that given by the organ; so that, in most places of worship, it would be better to omit the singing, as it is liable to generate ideas of the ridiculous, and take away from that seriousness and dignity which should always accompany public service. It has been well observed, "that those stupendous revelations of Divine love which the Gospel unfolds, call for, in the ascriptions of

praise to the triune God, distinct and appropriate expressions of the feelings which the devout contemplations of these divine mysteries cannot but excite in a sincere Christian's breast." Neither of the arts, however beautiful and impressive, can give utterance to praise. This belongs to music alone, and when properly expressed in the temple, it manifests the gratitude of the creature to the Creator in gushing strains of sublimity, or melts the soul of the sinner to penitence, wafting it to the footstool of the Most High, there to plead for itself. This is the grandest and most appropriate use of the divine art. Goethe says—"The worth of Art appears most eminent in music, since it requires no material, no subject matter whose effect must be deducted—it is wholly form and power, and it raises and ennobles whatever it expresses." Another poet has well said—

Music is a bliss of Mercy's care,
Sent down to man to keep him from despair.

But it is needless to multiply quotations. The Sacred Scriptures record its use in all the mighty celebrations of the chosen people; and we find in the New Testament that singing of hymns invariably followed prayer. Even our great reformers, when they had cleared the temple of pictures and statuary, sang the praises of their Heavenly Master in solemn song, and no man was more anxious about the due performance of music during public worship than Luther himself; and we owe the noble setting of the 100th Psalm and one of our finest hymns to his musical genius.—*Dublin Mail.*

Strood Harvest Festival.—On the afternoon of Wednesday, the 28th ult., being the Festival of SS. Simon and Jude, a Harvest Festival Service was held in the Parish church of Strood next Rochester. The choir of the church was assisted on the occasion by the choirs of Meopham, Cliffe, St. Peter's, Rochester and St. Mark's, New Brompton; forming in all a body of more than 100 voices. There was full choral service, the Preces and Responses being those used at Westminster Abbey and Rochester Cathedral. The prayers were intoned by the Rev. J. W. Sheringham, Vicar of the parish; the lessons being read by the Rev. A. Smith Masters, and the Rev. J. Hooper. The service was admirably rendered throughout. The psalms for the day were chanted as follows: the 136th and 138th to Cooke in G, and the 137th to Blow in E minor. The chants for the Cantate and Deus Misereator were Randall in D, and Turner in A. Instead of the anthem was sung a simple Harvest Hymn, and before the sermon, the hymn "Lord of the harvest," was sung to a six line tune by Gibbons. After the sermon, which was preached by the Vicar from Psalm 50. 23, the Old Hundredth Psalm was sung, the 3rd verse being taken in unison with excellent effect. Mr. Bridge, the organist of the church accompanied the choir throughout with taste and skill, and in his three voluntaries ("On thee each living soul awaits," Haydn; a chorus of Mozart; and a Voluntary by Mr. E. J. Hopkins of the Temple), displayed the great resources of the fine organ erected a year ago in the church. A collection was made at the close of the sermon, the proceeds of which were divided between the Church funds and the poor.

After the service, tea was provided in the schools, where during the evening the various choirs separately and together sang several Glees and Part-songs; and thus the first meeting of parish choirs in the neighbourhood for such a purpose, was brought to a most successful termination.

We are glad to perceive that efforts are being made in several metropolitan and suburban churches, St. James, Piccadilly, amongst others to strengthen the choirs, and improve the musical portion of the services.

"Psalms" and Hymns.—We have reason to be thankful that hitherto one part of the reconstruction of the Church's offices has been left incomplete, an authorized hymnal; for, judging from the style of hymns which has been in use in the Church since the reformation of her offices, we have every assurance that it would have been a miserable failure. For the space of three hundred years the majority of churchmen have submitted to the platitudes of Sternhold and Hopkins, or Tate and Brady. Up to the present century hymn books were quite the exception; and it was to the warmer feelings of the Evangelicals, who naturally found the spiritless "version of the Psalms" utterly unfitted for anything like real devotion, that we owe their introduction. But then the distrust of the Evangelicals was so great, that in effect their advocacy of hymns only tended more to strengthen that incredible and obstinate attachment to Tate and Brady which prevailed among the great mass of the clergy, and does yet obtain in so many country parishes. We have a lively recollection of the days of our youth, when the singing, and the words sung, in our parish church, were too often a theme for ridicule and laughter. And, in later days, when an increasing apprehension of what worship should be was dawning upon us, the wearied feeling of disgust at the sameness and monotony caused by the unchanged repetition, through fast and festival alike, of the eternal Tate and Brady, and the utter impossibility of adapting its Christless platitudes to the great Christian festivals, is fresh in our memory. That a great and mighty change has come over the mind and feeling of the Church in the matter of hymnology is only to be expected from the general progress in all other matters connected with ritual and worship. But we do know that there is yet a very large section of our clergy who would cling to the last to the former state of things, and barely permit a modification of them; we need but refer to the "Psalms and Hymns for Public Worship," published by the S. P. C. K., as a proof; we could, were the fact not notorious, mention numbers of other "Hymn Books" where the same meaningless division appears. A glance at the advertisements in the *Guardian* or other Church papers gives evidence of the fact. Wherein consists the difference between *Psalms* and *Hymns* as they are written in those books, we have never been able to discover, nor has any one, even of those who approved of this arrangement, been able to enlighten us. As an instance of this curious and incomprehensible distinction, we have among the *Psalms* Tate and Brady's 23rd, by the way one of the best, "The Lord Himself, the mighty Lord," &c.; and among the *Hymns* the version of Addison's "The Lord my pasture shall prepare"—Will any one inform us why Tate and Brady's version of Psalm xxiii. is a psalm, and why Addison's version of the same Psalm is a hymn? Psalms differ essentially from Hymns, both as requiring a different style of music, and as being the one in prose, the other in rhyme and numbers. But the moment you put the former into the shape of the latter, or rather you paraphrase the former, and turn its sentiments into measured and rhyming verse, it ceases to be a psalm, and becomes a hymn proper. The "Old Hundredth" is quite as much a hymn as any of Bishop Ken's, or any of the translations in the "Hymnal Noted;" if there are any portions of Tate and Brady worthy of being sung, they should be introduced into the body of a hymnal, along with other paraphrases of Scripture; there is absolutely no sense in keeping them distinct. Yet such is the extraordinary force of prejudice that we are sure had there been carried out what has been proposed in both Convocations, a committee to frame a hymnal, this absurd arrangement would have obtained; we therefore look upon the failure hitherto as a real blessing to the Church.—*Ecclesiastic.*

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THE CHOIR AND MUSICAL RECORD.

VOL. I.—No. 19. SATURDAY, NOVEMBER 21, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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A Sermon preached in St. Paul's Cathedral, on Sunday, July 5th, 1863. By WILLIAM J. IRONS, D.D., Prebendary of St. Paul's, and Incumbent of Brompton, Middlesex.

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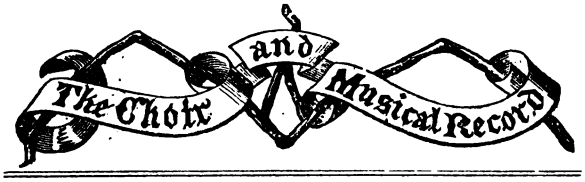
CONCERTS &C., FOR THE ENSUING WEEK.

EVERY EVENING.—Royal English Opera, Covent Garden—*Blanche de Nevers*, 7.—Opera di Camera, *Jessy Lea*, Gallery of Illustration, Regent Street, 8; Saturday, 3.—Promenade Concerts, Her Majesty's Theatre—Conductor, M. Jullien—8.

WEDNESDAY.—National Choral Society, at Exeter Hall—*Judas Maccabæus*. Mdlle. Parepa, Miss Palmer, Messrs. Sims Reeves and Santley. Conductor, Mr. G. W. Martin.

FRIDAY.—Sacred Harmonic Society, at Exeter Hall—*Elijah*. Madame Rudersdorff, Madame Sainton-Dolby, Messrs. Sims Reeves and Santley. Conductor, Mr. Costa.



*** In the Christmas Number of the *Choir and Musical Record*, we purpose printing some old English CAROLS, or modern examples of the words and music of CAROLS written in the old style, we shall therefore be glad to be favored with any contributions of this kind from our numerous readers, together with the necessary permission for the publication of their MSS.

WE would call our readers' special attention to our notice respecting Christmas Carols, and venture to hope that nothing of this kind will be sent to us which cannot conscientiously be thought worthy of publication. Our main object is, of course, to ascertain how many, and what compositions of this description have been handed down to us. From the rapid progress of Church Music in the present day, it is only natural to expect that much of this traditional music will be for ever lost if means be not speedily taken to collect and preserve it.

We are sorry to have to ask our readers' kind forbearance for the absence from our columns of the continuation of "The Praise of Musicke." That valuable treatise will, however, be finished before Christmas. We have also to remind our friends that, in a weekly journal, we do not think it necessary to balance the contents of each number so exactly that there shall always be an even quantity of each department. We have laid down no rule for ourselves in these particulars, nor have we settled in what proportions to reprint sacred and secular music. We have matter enough now in hand to last us for six months, the task of selection is, therefore, not easy. For this reason, we must request our correspondents to condense their remarks as much as possible. Once for all, we thank them for their hearty appreciation of our endeavours to serve the interests, and promote the advancement of sound music; though, for brevity's sake, we have been compelled to omit many of their kind congratulations.

We again remind our subscribers than an early application should be made for all back numbers, when the letterpress is required with the music.

The Choir Master's Manual,

CONTAINING

FULL INSTRUCTIONS FOR TRAINING A CHOIR,

WITH ELEMENTARY RULES FOR PLAYING THE ORGAN AND HARMONIUM.

—o—

INTRODUCTION.

No one can imagine, except those who have had experience in teaching choirs, of how much consequence is simplicity of expression. Music of itself is difficult enough to be comprehended, without the terms of explanation being equally complicated. For this reason it will be found that those parts which are intended for *viva-voce* instruction from master to pupils, in the following manual, are only composed of expressions of which the meaning is either explained at the moment, or which have before been introduced.

The Italic print will indicate what portions are intended for hints to the choir master himself in guiding the pupils through the different sections. The Observations, in larger type, are to be made by the master in an audible manner, at the same time that the diagrams are exhibited conspicuously to view. It is desirable that the master should make himself well acquainted with the Observations before each day's lesson, in order that he may not feel any hesitation or uncertainty as to what comes next.

There is no particular quantity of teaching allotted for each day's work, but it is left to the teacher's judgment to decide how far a lesson may proceed, the subjects only being divided one from another by sections.

The plan proceeded upon is the same as that of Ollendorf's language grammars, no subject being introduced until the pupil's mind may be in a state of readiness to receive it.

CHOIR MASTER'S MANUAL, &c.

In describing the duty of a Choir Master, with suggestions for his practice from the first musical principles to the last finishes required for executing the sacred music of the Church, too much stress cannot be laid upon "the virtue of patience." This, which may, perhaps, be ever considered invaluable in pursuits where master and pupil are placed in juxta-position, is more required in music than in any other study. It were well to bear in mind that what in the teacher's explanations is not understood or readily acted upon by the pupils at one moment, will probably be so at another. Some light may fall upon the obtuse sense from another quarter than what may be considered at the time to lead to the comprehension of a fact—other passages of study will often be found to cause that which may have been formerly considered a difficulty, to be well understood. Let the teacher have always this in his thoughts: he possesses no magic power wherewith to lift the minds before him to the same level of attainment as his own, so remembering the adage "*You may bring your horses to the water, but you cannot make them drink*," it only remains to direct the pupils step by step in the science, trusting that if *one* does not improve, *another* may, and probably finding that a third *does* improve more rapidly than could have been conceived possible.

A gradatory proceeding—the leaving not a single link unconnected in the course of study—is of more consequence, also, in the teaching of music than in most things. If a master is in the habit of causing his pupils to leap from one position to another, leaving untouched any intermediate point, such gaps will prove of infinite harm. There will constantly be items to pick up by the way, as it were (and, it may be, in the wrong place) by which the good effects which might have been caused by a gentle and easy ascent to the very heights of the subject would be entirely annulled.

There is one very great hindrance to the teaching of music, namely, the inconstancy of attendance on the part of the pupils. It may not be within the power of the master to prevent this evil; but he must use his best endeavours to ensure punctuality by keeping up the interest of the lessons. This would not apply to those choirs which consist of students in a college, training school, or other institution, where the members are under complete supervision, and with whom it is easy to enforce attendance. The difficulty is, where the singers are voluntary recruits, whose time may be valuable at home, their business and employment occupying the whole day.

A good plan for obviating the above vexatious hindrance is to cause the unpunctual to feel that they lose ground, and get behind the others. If questions are always asked on the preceding lesson, a degree of awkwardness and shame will be felt by those who are unable to answer them; and an anxiety will naturally arise, not to suffer again from such incompetency. In some choirs fines for want of attendance have been successfully instituted; in others a plan exists of fining all t

singers present, in the event of any being absent. This makes a man anxiously interested in procuring his brother pupils' presence, when it is at his cost that they are absent. In other choirs a church singer is not allowed to occupy the choir seat on Sunday, if he has not attended the practisings required in the preceding week. But this is too severe a rule, and likely to cause ill-feeling; for he who is once a singer esteems it to be a lowering of his dignity to be excluded from his appointed place. Besides, should a full choir be desired on any emergency, such a rule might prevent its being practicable. The best method really will be, to represent seriously to the members of the choir or singing-class the great disadvantage that arises from the neglect of lessons, and to put it upon the pupil's honour to obey all appointments.

A few words may here, perhaps, be acceptable on the conduct of the Choir Master towards his pupils. Musical people are commonly said to be very "touchy;" and it really is true that they require more delicate treatment than others. The reason possibly is that they have more susceptibility in their system than those to whom sweet sounds are as nought. It has been found efficacious in the management of singers to associate them so completely in the success of the undertaking that their *amour propre* may be excited. This may be effected in many ways. If, for instance, their opinion is sometimes sought in the choice of music, and so on, the fact of their taste being consulted will do much towards giving zest to their proceedings. It is imagined hardly necessary to add that this must not be carried too far; supreme authority being entirely reserved to the teacher.

The great point is for the Choir Master to make himself one with the singers; his interest to be their interest—and if a friendly manner be added to superiority of attainment, he will be sure to gain their respect, obedience, and love.

Section 1.

The nature and names of the notes, with their situation on and between the eleven lines.

It is imagined that the singers chosen for the work are now assembled for practice. The teaching will commence with quite the first elements of music, as this Manual is intended to be useful in the case of a choir being set on foot in a village where such a thing may not have previously existed. The more advanced sections only would be of service in a Metropolitan Church, or Collegiate Establishment, to which the singers are not admitted until they are acquainted with the principles of notes, time, &c.

The accessories required for the lessons are a tuning-fork, pianoforte, harmonium, or organ; a large black board, with some chalk for marking upon it; and a long stick for the purpose of pointing out the notes to the pupils.

The choir master first addresses to the pupils the following observations:—

Obs. 1.—Sound is only heard by the ear, without any capability of being seen or felt.

2.—In order, therefore, to analyze, or describe sound, it is necessary to establish some connection between the eye and the ear, or else what we hear would for ever remain an indefinite, floating thing, the knowledge of which had passed away immediately the sound ceased.

3.—For the purpose of catching sound as it flies, and detaining it for future study or repetition, we make use of certain marks, or signs, by which to distinguish each separate tone.

4.—These marks, or signs, are called notes; and the succession of notes arranged in such a form as to produce a pleasing and melodious sensation on the ear, is called "music."

Proceed to draw upon the black board, so as to be well seen by all, eleven lines. If preferred, the choir master may prepare the diagrams on large-sized paper, before the lessons, so that they may be ready for use.

Diag. No. 1.

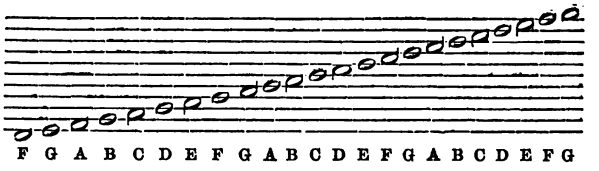
5.—In music there are eleven lines in general use for voices.

6.—When a higher or lower line is required in addition to these eleven, it is added upon the moment, and called a leger, or temporary line.

7.—The notes are placed on and between the several lines.

Mark semibreve notes on the eleven lines, with their names underneath, viz.:—

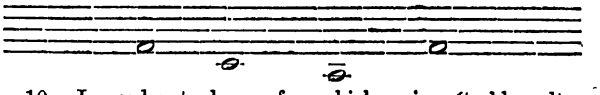
Diag. No. 2.



8.—It is not possible for any one voice to sing the whole series of notes from lowest to highest here written.

9.—Each voice, therefore, takes for its own use five out of the eleven lines. Should more than five be at any time required, the leger line is then made use of, viz.:—

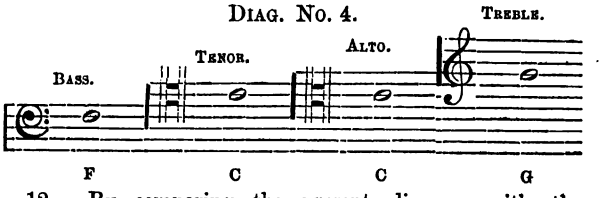
Diag. No. 3.



10.—In order to know for which voice (treble, alto, tenor, or bass) such five lines are intended, there are invented particular marks to indicate to whom each five belongs.

11.—Such marks are the following:—

Diag. No. 4.



12.—By comparing the present diagram with the next preceding but one (No. 2), it will be found that the mark 𝄢 on the fourth line from the bottom gives the name of F to that note; that the mark 𝄡 on the sixth line from the top, and the sixth line from the bottom (being the middle line of all) gives the name of C to that note; and that the mark 𝄞 on the fourth line from the top gives the name of G to that note.

(*To be continued.*)

Old Music and New.—The old Psalms are alone worthy of study. And these should be played simply. All Psalms with two or three notes to each syllable, &c., should be denounced and utterly abolished. "And must we, then, have no new Church music?" Yes, but no new style; nothing which recommends itself for its novelty. Much new music may be produced in the sacred style; though to equal what has been already produced, will not be found so easy as may perhaps be imagined.—*Crotch's Lectures on Music.*

ORGAN NEWS.

INAUGURATION OF THE GREAT ORGAN, BOSTON MUSIC HALL, U.S.

We learn from *Dwight's Journal of Music* that this important event took place on the evening of Monday the 2nd instant, with appropriate ceremonies. The following description of this instrument from the same source will be interesting to our readers.

The Organ properly includes *five* organs, and has four key-boards for the hands, with one key-board for the feet. The first Manual, which plays the *Great* Organ, holds the usual convenient place midway between the other manuals, namely, the second from below; the second Manual, for the *Swell* organ, is the lowest; the third, for the *Choir* organ, is placed above the first; and the fourth, for the *Solo* organ, comes above that. The Manuals have each 58 keys, ranging from 8-foot C, to a3, that is to the Sixth above four octaves. But there are 16ft Stops, as well as 8ft ones and these are 4ft, 2ft even 1ft stops by drawing which the scale of the key-board is extended an octave downwards and several octaves upwards.

The Pedal key-board has 30 keys, beginning at 16ft C, the lowest C on our Grand Pianos. But it also commands three Stops of 32ft tone, as well as others of only 8ft 4ft and even 2ft. The highest pipes in the Manuals are not more than three-eighths of an inch in speaking length.

All imaginable conveniences for coupling whole key-boards, or for grouping kindred or contrasted registers (Combination pedals), Crescendo, Swells, Tremofos, lightning the touch, &c., &c., exist here, and await fitting notice hereafter. The wind is gathered and condensed in a huge reservoir, holding some 400 cubic feet, which is fed by six great pairs of bellows, worked by a machine, whose wheel will probably be turned by the Cochituate water.

We must again remind the unitiated that the greatness and importance of an Organ is not to be measured altogether by the number of its pipes, or even by the number of its stops. The York Cathedral organ boasts 8,000 pipes, yet it is not so great an organ as our own, which lacks some 2500 of that number; it is easy to multiply small pipes, tiny whistles, by the hundred; but if they are not needed they are idle vanity. The main essential is an ample basis to the harmonic pyramid of sound, a plenty of full-toned, powerful foundation stops, that is, the unison and octave stops, what the Germans call *Principals*, what we call *Diapasons*. And this is the first great excellence of Walcker's master-works.

CONTENTS OF THE ORGAN.

I. MANUAL (GREAT).

1 Principal (or Double Diapason) 16 ft. ..... 58 pipes.
Of pure English tin; the 24 largest pipes displayed in front.
2 Tibia Major 16 ft. ..... 46 „
Of pine wood—borrows the lower octave from No. 1.
3 Viola Major 16 ft. ..... 58 „
4 Basson (Bassoon) 16 ft. } ..... 58 „
5 Ophycleid 8 ft. .....
Complements to each other. Free reeds, tuned by a screw. Chiefy of wood, but bells of upper octave tin.
6 Principal (Diapason) 8 ft. ..... 58 „
Pure English tin; 12 pipes displayed in side front.
7 Flote (Flute) 8 ft. ..... 58 „
Wood, double width, with double mouths.
8 Gemshorn 8 ft. ..... 58 „
Proof tin, conical.
9 Viola di Gamba 8 ft. ..... 58 „
Pure tin.
10 Gedeckt (Stop Diapason) 8 ft. ..... 58 „
Of fine-grained fir wood, wide.
11 Trombone 8 ft. } ..... 58 „
12 Trumpet 4 ft. }
Of proof tin.
13 Octave (*Engl.* Principal) ..... 58 „
Pure tin. This stop is the *Stimm-regal* or standard to tune by.
14 Fugara 4 ft. (pure tin) ..... 58 „
15 Hohlflote (hollow-toned flute) 4 ft. ..... 58 „
Of *metal* (by which is understood here a composition 1-3 English tin and 2-3 soft lead.
16 Flute d' Amour 4 ft. ..... 58 „
Of pine and pear wood, slender.
17 Clairon (Clarion) 4 ft. ..... 70 „
Reed stop, of proof tin, trumpet-like; in the highest octave 2 open flute pipes in unison replace the reed.
18 Waldflote (Flute of the Woods), 2 ft. ..... 58 „
Proof tin, conical.
19 Quint (Fifth) 5 1-3 ft. ..... 58 „
Of proof tin, conical; forms the ground-tone of the compound stop No. 23.
20 Terz (Tenth) 3 1-5 ft. ..... 58 „
Proof tin, conical.
21 Quintflote (Flute Twelfth) 2 2-3 ft. ..... 58 „
Proof tin, cylindrical.
22 Terz Discant (Seventeenth) 1 3-5 ft. ..... 53 „
Proof tin, conical.
23 Cornet 5 1-3, (5 ranks) ..... 190 „
Harmonics of 16 f. tone, take their ground-tones from No. 19. Compass from G to A3 (38 notes).
24 Mixture 2 2-3 ft. (6 ranks) ..... 348 „
Harmonics of 8 f. tone. Proof tin.
25 Scharff 1 1-3 ft. (4 ranks) ..... 232 „
Harmonics of 4 f. tone. Proof tin.

(*To be concluded in our next.*)

REVIEWS.

Elise, Valse Caprice. By E. GERARD BRES. W. R. WATSON, Rathbone Place. 3s. 6d.

THERE is some sweet melody in this waltz, but it is more suited to the old slow waltz than to the modern high-spirited *deux temps*. The rhythm of the phrases is faulty. It is pleasant, and very easy, but for the ball-room it has too much of the "*caprice*," and too little of the "*valse*."

SACRED.

Confirmation Hymn. Words from the "Holy Year." Music by H. S. IRONS. 4d. NOVELLO.

THE music of this hymn is such as would be written at request by a first-rate musician, such as Mr. Irons is; it is elegant and musician-like. The hymn itself in the original is excellent, but the verse most full of edification has been omitted for some reason or other.

Hymn for the End of the Year. By Rev. J. B. DYKES. 1d. NOVELLO.

THE idea of this tune, like some others by the same author, is evidently prompted by the words of the first verse. The constant progression of the parts in the first line conveys very well the idea, "The tide of time is rolling on," but, unfortunately, the congregation will have to "roll on" just as much in the other verses.

The Alleluiatic Sequence. (The strain upraise.) 3d. NOVELLO.

THIS is a reprint from the Hymnal Noted. In a brief preface, Dr. Neale pleads earnestly for this proper melody; and we are inclined to think he is right, though we should like to see it harmonised not quite so crudely. Certainly, the chant to which this hymn has already been sung, soon wearies the ear, however popular it may be for a short time; whereas this ancient tune, somewhat wearisome it may be at first, discloses new beauties the more one becomes acquainted with it. Our readers must understand that it is of the solemn, unimpassioned, style of the Ancient Church Music.

A Graduated Course of Elementary Instruction in Singing on the Letter-note Method. By D. COLVILLE and G. BENTLEY. 1s. 6d. In neat Wrapper, 1s. F. PITMAN, Paternoster Row.

THIS work is carefully done, and contains a great deal of information on musical matters; it is worth having to students of music for the collateral information, but we can say no more in its favour; for, we must add, it is written on the Tonic Sol-Fa Method, which has always appeared to us an absurd and futile system. A specimen of "Memoria Technica" amused us here. To remember the order of the sharp and flat keys, take the two following words and the capital letters will read from the left in the order of the sharps, and from the right in the order of the flats:— GOOD ALE AND BEEF.

Canticles for the Christian Seasons. By Rev. J. W. Rumsay. J. H. and J. Parker.

We strongly recommend this hand-book for use in schools and in families where there are a sufficient number of voices to raise hymn, in the "Family Prayers." There are ten canticles, each about the length of the "Venite," composed of verses from Holy Scripture, appropriate to each of the Church's seasons. Each verse is pointed with a colon for chanting, as the psalms are divided in the Prayer-book. The use of these canticles in our national schools would do a great deal to familiarise the minds of the children with the doctrines of the Church Seasons and with the Scriptural foundation upon which she rests her teaching.

CORRESPONDENCE.

ANTIPHONAL SINGING.

(To the Editor of the *Choir and Musical Record*).

Sir,—Allow me to invite, through your excellent paper, the attention of those more learned than myself to a matter which I feel to be of some practical importance as affecting the right performance of Divine worship. I refer to the antiphonal singing or saying of the Psalms.

That the singing of the Psalms should be antiphonal, *i.e.*, that the words should be taken up alternately by the decani and cantoris sides of the choir, no one in these days will be disposed to question. The practice is accepted among the revivers of Church music wherever a proper arrangement of the choir is possible, just as in other places the alternate parts are read by parson and clerk. And yet it seems to me that the principle upon which this practice rests has been in a measure lost sight of, so that the practice as it exists must be justified on other grounds than those which first gave meaning to it.

The real reason for the antiphonal singing of the Psalms is to be found in the practical structure of the Psalms themselves.

"The poetry of the Psalms," says Mr. Knox, "is a poetry not of words but of thoughts. It consists in an exquisitely artificial connection, not of sound with sound, or of syllable with syllable, but of one idea with another." *

This peculiar structure has been called the principle of *parallelism*. The parallel clauses are for the most part arranged in couplets, and, as a general rule, every verse in the arrangement of our Psalter is a Distich or Couplet containing two answering members.

The learned Bishop Jebb, commenting on the poetic parallelism of the Psalms, says:—"Distichs, it is well known, were usually constructed with a view to alternate recitative or chanting by the opposite divisions of the choir, in Jewish worship.

Dr. De Burgh, a living authority in Hebrew scholarship, referring, in the introduction to his recent Commentary on the Psalms, to the metrical arrangement of the text adopted by him, notices as a general characteristic of the Psalms "an alternate succession of parts, adapted to the purpose of alternate recitation by two semi-choruses, or two divisions of the choir, by which they were intended to be sung in the worship of the temple, followed by a full chorus between the parts, or it may be at the end; as in Psalm cvii. 8, 15, 21, 31, &c." He adds, in a note, that "our cathedral service still exemplifies this form of chanting the Psalms, with the exception that the semi-chorus is alternately a whole verse, while the full chorus is the 'Gloria' at the end of each Psalm." ‡

Any one who has not before had his attention drawn to the principle of Parallelism in Hebrew Poetry as traced throughout the Prophetical Books of Holy Scripture, first by Bishop Loretto in the Old Testament, and afterwards shown by Bishop Jebb to extend to the sacred songs of the New Testament also, will be astonished to find how uniformly it pervades the Psalms. There we find one clause balanced against another, sometimes as question and answer, sometimes in marked antithesis to each other, sometimes expanding different parts of the same idea, sometimes connected by comparison or contrast; but in whatever way, always coupled in meaning—any one I say who has not before remarked this, will, I think be almost startled on perceiving the new force which the Psalms derive from attention to this peculiarity.

Our prayer-book most fully recognises the principle by placing a point between these answering clauses, with special reference to the way in which they are to be sung in churches. How comes it then that we do not say or sing them according to this most manifest division? The correspondence is not between one verse and another, but between the two parts of the same verse,—*e.g.*,

> "Wherewithal shall a young man cleanse his way?
> Even by ruling himself after thy word."—*Ps.* 119, *v.* 9.

> "Cast me not away in the time of age:
> Forsake me not when my strength faileth me."—*Ps.* 71, *v.* 8.

Instead of thus giving the corresponding clauses to the two sides of the choir so that they may *answer* each other according to the natural structure of the Psalms, it is, I believe, universally the custom that each side should sing the whole verse. This is to ignore the very principle upon which the poetic parallelism of structure of the Psalms depends. For there is rarely any corresponding thoughts between two succeeding verses.

The present practice is perhaps due to the traditional mode of singing the Psalms having been lost; nor is it perhaps surprising if, with the neglect of the old Church tones, and the oblivion into which everything that related to the musical arrangement of the service had fallen, some mistakes have been made in attempting to revive the proper singing of the Psalms.

I do not see that there is any more authority for the alternate singing or saying of the *verse* than there is for singing alternate pairs of verses, as is the custom in a cathedral of no little repute for good music, when double chants are used.

Both practices depend equally on custom, and seem to me to be equally contrary to the structure of the Psalms. No doubt, the unchurchlike compositions of modern times have done much mischief, but many a one who could inveigh in no measured terms against the abomination of double chants, would be unprepared to hear that his manner of singing alternate verses does equal violence to the meaning and structure of the Psalms.

Let two persons sing or even read a Psalm such as the 104th in the way that I describe (alternate half verses), and, if I mistake not, they will never wish to hear them sung in any other way again.

The peculiarity of Hebrew poetry is, as I have shown, the parallel arrangement of its clauses. It was not written in rhyme or measure, but had the higher characteristic of a correspondence of thought running throughout every couplet. For this reason Hebrew poetry bears transition without losing any of its especial characteristics, and we may appreciate the poetry of the Psalms in our English Prayer-Book, perhaps, as much as if we could recite them in the original Hebrew.

This being the case, let us not mar their poetry, nor miss any portion of their inspired meaning, by our manner of singing the Psalms.

I cannot think that, in adopting the more natural division, we should be guilty of transgressing any directions expressed or implied in the Prayer-Book (there is, indeed, no direction on the subject), nor would the change strike any congregation as an innovation where the Psalms are already sung.

I need hardly say that I believe the old Church tones to be the true music for the Psalms. The melodies, simple already, could present no difficulty to any member of a congregation with the slightest ear for music, if he had to sing only the former or latter half of each chant.

As regards authorities, I have consulted, besides those already mentioned, Hooker's "Ecclesiastical Polity;" the dissertations and metrical arrangements of the Rev. Dr. Jebb, Wheatly and Proctor, on the Prayer-Book; Mant, who gives extracts from various authors on the subject; and Hook's "Church Dictionary." These, it must be confessed, do not give much information on the particular point in question, and I much wish to see what has been said by others whose works are not within my reach. I would now only refer to the explanation given by one of the above-named authors.

Dr. Hook says—"The Psalms are pointed as they are to be

* See "Remains of Alexander Knox," vol. i. p. 223.
† See Jebb's "Sacred Literature," p. 60.
‡ De Burgh on the Psalms, vol. i. p. 21. Hodges and Smith, Dublin, 1860.

d or sung in Churches, by which is meant the colon in the iddle of each verse, indicating the pause to be made, not only the chant, but also in the recitation, as the words clearly ıply—a direction commonly neglected by readers, to the great ejudice of distinct enunciation."—*See* "Hook's Church Dictiony."

But if in reading the Psalms this pause is necessary to distinct ıunciation, why not also in reading other parts of Scripture, ıch as the lessons, which are also divided into verses? and why this pointing omitted in the Bible version of the Psalms?

Since then these points are not grammatical stops, they must, they are intended to be observed in the recitation of the salms, refer in some other way to the manner in which they re to be said, and how can they be explained except as making ıe divisions of the couplets, and hence the change of person by hom they are to be recited. Thus the minister would read ıat which preceded, and the people that which follows the oints in each verse.

Although the Prayer-Book contains no rubric on the subject, here is, I think, strong evidence that this mode of dividing the erses was recognized by the Church. This is to be found in he versicles, which are for the most part taken from or founded n the words of the Psalms. In these we find the half-verse livisions thus—

Priest. "O Lord, open thou our lips,
Answer. And our mouth shall show forth thy praise."—*Ps.* li. *v.* 16.

Priest. "O Lord, show thy mercy upon us,
Answer. And grant us thy salvation."—*Ps.* lxxxv. *v.* 7.

Priest. "O Lord, deal not with us after our sins,
Answer. Neither reward us after our iniquities."
Ps. ciii. *v.* 10. *See* Litany.

Numerous other examples might be given, but these will suffice to show what kind of evidence the Prayer-Book still furnishes.

The mode of division which I advocate for the Psalms I would extend also to the Canticles and Athanasian Creed, which last seems peculiarly adapted for it.

Hoping that the importance of the subject will be accepted as an apology for the length of my remarks, and that it will attract the attention of some abler pen, I beg to subscribe myself, Sir, your obedient servant, CANTOR.

I enclose my card.

[At the close of the seventeenth century, Marcus Meboimus professed to have discovered the lost metrical system of the Psalms, and remarked that they were written in distichs to be sung not by one priest, or by one chorus, but by two. We should be glad to have Dr. Jebb's opinion on the subject of Cantor's letter.—ED. C. M. R.]

Several other letters are in type, and will appear in due course.

A. A.—Pay attention to little niceties. They are a sure guide to accuracy.

Y. Y.—"In everything give thanks." If nature has enabled men to experience pleasure in the sports of the field, surely their praise is due to Nature's GOD for them. Mendelssohn was not the first to discover the harmony existing in creation's works—"sermons in stones and good in everything."

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A SUBSCRIBER.—We cannot answer every one at once. Pray choose a less common signature.

H. V. B.—We do not understand your letter.

G. P. B.—Certainly. The music of the choir is kept in stock.

P. J.—Your opinions entirely coincide with our own. Our remarks were made in reference only to "the *extra* sermons" which are too often addressed to empty pews.

N. J. HOXE.—For various voices, see No. 14, page 167.

CANTORIS.—The "Parish Choir" may be had at *Harrison's, Pall Mall.* It is impossible to say what anthems will eventually be published by us. Our list is made out for this year.

A NOVICE.—No. 1 is pretty well, the 6-5 on F sharp to the word "and" is inelegant, it should have been 6-3 on E, followed by 6-5 on F, if you like. No. 2 is poor, especially the last bar but one. No. 3 is spoiled by the modern harmony of the three last chords in the 10th. In the hymn-tune you have consecutive 8vs in the 5th strain, and the first combination of notes in the following strain is no chord at all, probably you mean E sharp instead of F natural.

N. N.—Remodel the harmony of the 5th strain; the rest is good.

A. B.—Procure some treatise on harmony before you attempt to write again. There are about a dozen of the very worst mistakes possible. Instead of A. B. we should sign Y. Z. until you study.

MADRIGAL AND HYMN TO PROSERPINE.—We have lost your name. The madrigal is very obscurely scored, and not without grammatical blunders; *e.g.*, consecutive 5ths between bass and tenor on the word "remove." The bar where the alto comes in "I only will" is hopeless, 8vs between the two trebles and the alto; consecutive 8vs again, bass and tenor, four bars further on. The hymn to Proserpine is better. With care and study you will write well.

H. J. P.—No. 1. In resolving 6-4-3, the 4 and the 3 must not descend to the same note; a little further on you have direct 5ths between bass and tenor. You want greater familiarity with common chords and their inversions, especially 6-4, before you meddle with more complicated chords.

I. J. S.—Very bad; "this sort of thing" is not to be done by a good ear and a little practice in playing. Of the rules of harmony you are evidently ignorant. It is not enough that each chord is right by itself; you must in every case be sure that each note had a right to leave its last place for its new one. For instance a leading note must not rise a 4th; and consecutive 5ths are altogether inadmissible. Of course, we cannot return MSS.

T. E.—The Latin Hymns are a fine sequence of chords.

E. W.—In writing according to the rules of double counterpoint your resolution of harmonies must not depart from the ordinary rules. The six-four at the end of the first strain is simply ignored to introduce the common chord on C. These devices generally impart great stiffness and awkwardness to a chant, though there are one or two exceptions.

B. B.—In No. 1, the last chord in the first half must have D instead of A in the tenor, to avoid 5ths with the next chord. In No. 2, the tenor should rise to C, being the leading note, and the alto to the same note as the treble, and then you would avoid the consecutive 8ths by contrary motion between the alto and bass in the next chord. No. 3 is bad in style. No. 4 has some bad harmony in the first half, the bass and tenor both occupying the leading note. No. 5 is correct, but commonplace. No. 6 has consecutive 5ths in the second half between alto and tenor.

F. P.—Your canon is good but dry and un-melodious; too close a following of Bird in the construction and accent.

H. J.—Please for the future write hymn tunes and chants in short score. In Morice town tune, you give some chords with five notes, it is impossible to trace the progression of the parts; the third line is very old. In Compton tune you have consecutive fifths in the inner parts in the first line; this is a rather favorite modulation of yours, for you have it again in the second strain of the Double Chant, No. 2. In Single Chant, No. 3, the 6-4 at the beginning of the second strain neither comes nor goes according to the rules of art.

ALPHA.—We give the name of the tune as there is no name on the MS. In the second and third lines there are consecutive 8ves between bass and alto. You must not drag in a 6-4-3 in the unceremonious way in which the last chord but one in the first strain makes its appearance.

J. B.—One hour a day will do a very great deal. Practise at your exercises. Don't be afraid of Rinck.

E. D.—Your whole difficulty comes from not observing that Dr. Crotch calls the key note *do*, whatever note it may be, and in like manner the dominant is always *sol*. This method is invaluable in a scientific treatise. In the enclosed chant, which is in A minor, Do is A, and Sol is E. Now do you see?

W. J. M'C.—C. C. Spencer's work, published by Novello, is on the Church tones, a totally different work from that published in Weale's series. The work in two parts published by Cocks and Co. is unknown to us. Mr. Spencer could not write anything bad or useless, if he tried.

A Reader, No. 1.—We don't remember ever seeing your tunes before. No. 2, we hope we shall never see again, it is in the very worst style of Psalmody.

A Reader, No. 2.—We will try to look into Cherubini for you next week; but it is now many hours since we put on our editorial cap, and our editorial brains are getting bothered, to say nothing about our editorial stomach craving that strong pabulum which is required to sustain us at the height to which our readers have raised us. In short, Ed. C. M. R., ad edendum, non libros, sed libras, progreditur.

Correspondents desirous of having manuscripts noticed must be kind enough to write their initials or signature *upon the M.S.*, as the accompanying letters often get separated from the music. One or two specimens have thus escaped notice: we hope that they will be carefully revised before they are sent again.

QUESTIONS AND ANSWERS.

It is necessary that Questions and Answers should be worded as briefly as possible.

33. Who first called an organ "a kist (chest) o' whistles?"—John Knox, when he turned it out of his kirk.

34. Who was *Aristoxenus?*—One of the disciples of Aristotle, who wrote on "Harmonic elements"—the most ancient work on music now extant.

35. What is the meaning of the word *diatonic?*—It comes from the Greek *dia.* through, and *tonos*, a tone, *i.e.*, passing from one tone or note to another.

36. What is a *rondo?*—When a subject, being properly established, is carried through a variety of tones, ever and anon returning to the principal strain, it is called a *rondo*. It is a French invention.

37. What is the *Mechlin Gradual?*—Is it published in England; if so, by whom, and at what price.

MISCELLANEOUS.

It is thought that the melodies of Ireland, Scotland and Wales sprang from the music of the Church.

Many of the Irish tunes are like the Dorian mode with its D minor diatonic, but without B flat.

Ballads.—Ballads were formerly both sung and danced to. They seem to belong exclusively to Great Britain and Ireland, and are the recital of some action, adventure, or intrigue.

First English Song.—The first English song set to music, and now known, was written in 1415, on the glorious victory of Agincourt. It is still preserved in the Pepysian Library, Magdalene College, Oxford.

The Oratorio.—The sacred drama, or oratorio, is thought to owe its origin to the mysteries invented about the 13th century. Its name arose from the priests of the oratory at Rome having had musical dramas performed in their chapel.

The Messiah.—Handel wrote his immortal Messiah in about three weeks. He began it August 22nd, 1741, and finished it September 12th; and it was performed on the 14th of the same month and year.

Irish Music.—An Italian, on hearing the pleasing and plaintive melody of some Irish airs, exclaimed, "that must be the music of a people who have lost their liberty." The Irish airs are more mournful and pathetic than the Scotch.

Church Style of Music.—The grand or Church style of music began to decline in the 17th century; the motett and madrigal joined the sublime to the beautiful, and then followed the cantata, which introduced the ornamental.

Scottish Music.—If the fingers are run over the black keys of a piano, the Scottish style of tune will be heard. Thus it appears that the fourth and seventh notes of the scale were but little used in composition. This has given rise to that national peculiarity so unmistakeable in Scottish songs and tunes.

Sublime Music.

"All
The multitude of Angels, with a shout,
Loud as from numbers, without number, sweet
As from blest voices, uttering joy; heaven rang
With jubilee, and loud hosannahs filled
The heavenly regions."

Choir Practisings.—In some societies, there is an interval of a quarter of an hour allowed for rest and refreshment; but this time would be better spent, if the president or some other member were to read, either a short original paper, or else a page or two from some good work on Church music.

Te Deum.—The Te Deum, which should be the most successful, is almost without exception the most dismal portion of our Church music. There seems to be no appropriate music for it. A single Anglican or Gregorian chant becomes wearisome before half the hymn is sung, and a service is too intricate,—a mixture of chants, too often absurd.

Singing at Funerals.—If a small portion of the expense, says La Trobe, now lavished, in conformity with an empty fashion, upon the most wanton and heathenish pomp, was applied to restore the service to its original design, viz., employing a select band of singers to chant those parts appointed to be chanted, how much more soothing to the afflicted relatives and affecting to the people!

Effects of Bad Singing.—It cannot be wondered that, if the singing in church is very bad, some persons, instead of reforming it, which is the reasonable thing, should make it an excuse for getting rid of it altogether. And then, if some zealous person afterwards tries to restore it, a thousand difficulties are in the way; the thread of good old custom has been broken; no one knows of any rule to go by, and so every one does what he thinks best.

Mr. German Reed's New Entertainment.—It is commonly said that every person has a friend in London. It may almost as truly be said that every one sooner or later in life pays a visit to this great world of friends and cousins. And it is quite as true to affirm that one half of those who do come up from the country never enter an opera house or music hall during their visit. The opera takes too much out of the night, and too much also out of the pocket for a good seat, while the music hall has neither good music nor select society to recommend it. For these reasons, the public generally owe a debt of gratitude to Mr. German Reed for his spirited introduction of an entirely new and original style of entertainment—his *Opera di Camera*. It is a charming production. The music, by G. A. Macfarren, Esq., is of the first order, and we are greatly mistaken if this already popular operetta does not open an entirely new field for this class of musical literature. Mr Whiffin's bewitching tenor still rings in our ears, and we are convinced that this will not be the last though it be the *first* appearance of Messrs. Whiffin and Wilkinson, or of the *Village Belle*, Miss Edith Wynne. The baritone, Mr. Wilkinson, is from York Minster, and the tenor comes from St. George's choir, Windsor.

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VOL. I.—No. 20. SATURDAY, NOVEMBER 28, 1863.

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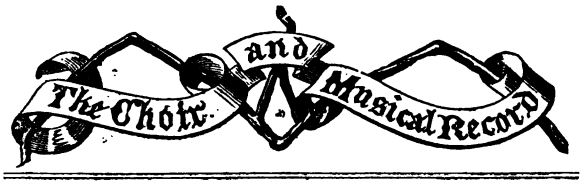


The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by Edw. F. Rimbault, LL.D., &c.

THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

(Continued from page 160.*)*

As for the Church of Jerusalem, I think it a matter needless, to stand long in proof of that which no man can deny, especially seeing this exercise was in use among the apostles themselves (as may appear by that of Paul, "I will sing with the spirit, but I will sing with the understanding also"); and none were bishops of that see but such as were either apostles themselves or scholars of the apostles. Yet, lest I should seem to say nothing in so large a matter, I will allege only one testimony for confirmation hereof. There is extant among the Epistles of St. Jerome, one of St. Jerome's own making, but under the name of Paula and Eustachius, written to Marcella; the argument whereof is to entreat Marcella, who was then at Rome, to come unto Jerusalem, where Paulus and Eustachius remained. Among many commendations of the place, and divers reasons to persuade her, this is one, "*Hic vox quidem dissona, sed una religio, tot Psallentium chori, quot gentium diversitates*"—Here, say they, are divers languages but one religion, and so many choirs of singers as there are diversities of nations." And in the same Epistle they add, "*In Christi villula*"—"Here in Christ his village is no pride but all plainness, and, besides the singing of psalms, nothing but silence. The husbandman holding the plough singeth Alleluia, the harvest-man sweating at his labour doth solace himself with psalms, and he which cutteth the vines singeth some psalm of David. These are our verses in this country, these are our amorous songs, these be the tunes of our shepherds, and these be the instruments of our husbandry," &c.

The fourth patriarchal seat was Constantinople, wherein, as in a place consecrated to the service of God, was to be heard the most sweet and pleasant voice of the much singing psalms and hymns unto the Lord. For Socrates reporteth that Chrysostome ordained in the Church of Constantinople the manner of singing by course, that is, choirs interchangeably singing, which he did by emulation of the Arians, who, in their meetings and assemblies without the city, used this kind of singing with a great show of holiness and devotion. The which order, once begun upon this occasion, continues, as Zozomenus noteth, a perpetual custom in that church. Insomuch that St. Hilary, in his "Commentaries upon the Psalms," giveth this testimony to the Church of Constantinople:—"They began the day in prayers unto God; they ended the day with hymns to Him in the church." And again:—"Let him that is without the church hear the voice of the people making their prayers; let him consider the excellent sound of their hymns." We read, also, that Justinian the Emperor, in the eighth year of his reign, after the Fifth General Council at Constantinople, wherein were 165 fathers assembled to condemn the errors of the Origenists, made a song, the beginning whereof was, "The only begotten Son and Word of God," and gave it to the Church of Constantinople to be sung. They were, also, wont to sing the Psalms of David and certain Litanies, which they did at the commandment of Anastasius, the governor of the city, to the end they might take heed of sedition, wherewith the city was oftentimes molested.

Many more testimonies might be alleged to prove the frequentation of this exercise in their patriarchal feasts, but that I judge these are sufficient, and my purpose is to show that as this custom began in these chief and mother Churches of the East, so it flowed from them as from fountains; not only into all other inferior Churches of the East, but as if it had taken force in the course thereof, derived itself into their sister Church of Rome and all other Christian congregations in the West.

And first concerning the other East Churches, we read of the Church of Edessa, where Ephraim, a Syrian, (a man commended and had in admiration of St. Basil for his excellent knowledge and learning) was Deacon, that there in his time this divine exercise was embraced. For when Harmonius, a heretic, had set wicked and impious songs to most pleasant and delectable tunes, and thereby lured the minds of many, this Ephraim is said to have applied them to the sweet notes and tunes of harmony, whereby it came to pass that afterwards the Syrians, his countrymen, sang in their assemblies the songs of Ephraim, observing therewith the musical conceit of harmony, which was to them not only most pleasant but wonderfully profitable and commodious. And this custom prevailed also in the Church of Neocesaria in the time of Basil, who in an epistle he writeth to certain of the clergy of Neocesaria answereth the reproaches of Sabellius and Marcellius, which found fault with the singing used in their Church, and for that course had separated themselves from the congregation, his words be these: *Do nocte populus consurgens, &c.* The people rise before day and hie them to the house of prayer, and there after that in mourning and in heaviness and in continual tears they have confessed themselves unto God, standing up from their prayers they begin the Psalmody, and being divided into two parts they sing together, the one part answering the other, whereby they strengthen themselves in the exercise and meditation of the word of God, and being attentive with their hearts confirm their minds, rejecting all vain and frivolous cogitations, and so with variety of psalms and diversity of prayer, sometimes singing and sometimes praying, they spend the night. As soon as the day appeareth, altogether as it were with one mouth and with one heart offer a psalm unto the Lord: if for these things ye avoid our company, ye must avoid likewise the Churches of Ægypt, of Lybia, them of Thebes and also of Palestina, of Arabia, of Phenicea, of Syria, and all those that border upon the river Euphrates where the use of singing psalms is frequented. Where I note that though I should have held my peace, yet St. Basil proveth for me the generality of this practice, seeing in his last words he affirmeth that this order was agreeable to all the other Churches of God. For the Churches in Ægypt I have not only St. Basil's bare assertion (as in this place appeareth) but also the testimonies of ancient writers. Dionysius Alexandrius, as Eusebius reporteth in his second book *De promissionibus*, commendeth Nepos, a Bishop of Ægypt, *propter fidem sedulitatem et exercitium in Scripturis et propter multam ipsius psalmodiam qua etamnunc multi ex fratribus delectentur.* That is, for his faith, for his diligence in preaching, and for his exercise in the Scripture, and for his making and setting of divers Psalms and Hymns, wherewith even till that day many of the brethren were delighted. The same Eusebius citeth out of Philo this testimony for the use of this exercise in the Churches of Ægypt, *non contemplationi se solum.* They do not only give themselves to contemplation (for thereof he had spoken before) but they make also, songs and hymns with most exact qualities and measures of verses, which they sing in the honour and praise of God. Time will not suffer me to speak of those Churches severally which are mentioned in St. Basil's catalogue, wherefore I will content myself with his authority, thinking his assertion as forcible to persuade the reader, as my proofs and allegations. And to conclude this former part concerning the practice of the East Churches, I verily persuade myself that the Churches of Corinth, of Colassa, of Ephesus, and the rest, used this exercise in their divine service. In which opinion I am the more confirmed for that so often mentioned, and so many exhortations hereof are extant in the epistles of the holy Apostle to these congregations.

(To be continued.)

Mr. Balfe's new opera, *Blanche de Nevers*, met with an enthusiastic reception on Saturday last, there being no less than ten encores. The libretto is an adaptation of *The Duke's Motto.*

The Choir Master's Manual,

CONTAINING

FULL INSTRUCTIONS FOR TRAINING A CHOIR,

WITH ELEMENTARY RULES FOR PLAYING THE ORGAN AND HARMONIUM.

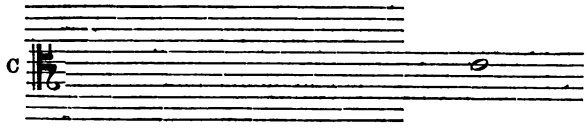
(*Continued from page* 216.)

13. The lowest five lines belong to the bass part, being the mark of the bass cleff, viz. :—

DIAG. No. 5.

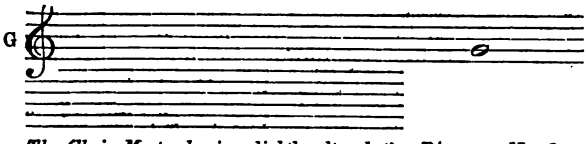
14.—The middle lines (three of those belonging to the bass being again taken into use, with two more higher up, to make up the number of five) are called the tenor part, being the mark of the tenor cleff, viz. :—

DIAG. No. 6.



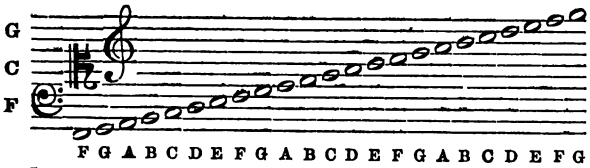
15.—The five top lines (one of the tenor lines being again made use of) are called the treble part, being the mark of the treble cleff, viz. :—

DIAG. No. 7.



The Choir Master having slightly altered the Diagram No. 2 to the following appearance of No. 8, plays up the whole length of notes upon the instrument, having each one pointed out to the pupils as it is sounded. It is necessary for him to have some intelligent person who is conversant with the elements of music to point for him at first; but after a time the pupils will be able to undertake it themselves.

DIAG. No. 8.



F G A B C D E F G A B C D E F G A B C D E F G

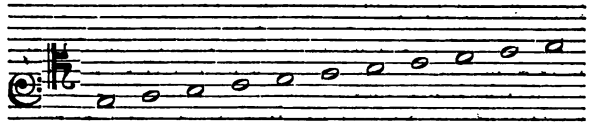
The pupils will be required to learn the names of these notes by heart, as they here stand; for which purpose the scale may be copied on small pieces of paper for each to take home. It is necessary that every member should learn the whole of the notes on the eleven lines, because music is often written in what is called "short score," and then each singer would have to follow out his own part from the treble and bass staves, the tenor C being given on a ledger line. This will be exemplified hereafter.

SECTION 2.

The Trial of the Voices.

The point being now reached at which the pupils begin to sing, the master places all the men next each other, the boys and women forming the other division.

Beginning with the men, each is made to sing up the scale in turn, looking at Diagram 8, from which the following notes are to be pointed out, C to the second F, inclusive:—



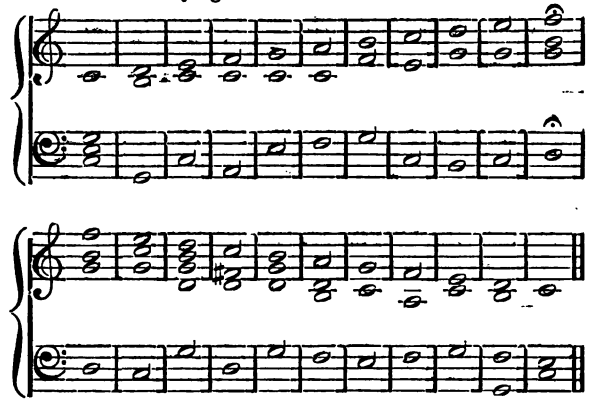
This forms the most ordinary compass of men's voices. On reaching the top note, after touching it a second time, the steps must be retraced to the one started from. The person pointing is to indicate by degrees the ascent and descent of the singer. Each note must for the present be sung to the syllable *la*, pronounced broad (*lah*).

When the men have each separately made their first attempt, it will immediately be apparent which amongst them have low voices and which high,—*i.e.*, which are bass singers and which are tenor,—from the following characteristics:—The basses will find some difficulty in reaching the upper F, though, on straining the voice, it will be quite possible. The first time of ascending they will stop when the scale begins to grow high, and will laughingly apologise for the deficiency. This indicates that they will for the future take the lowest part. On the contrary, the tenors will go clearly and readily up to F and to the following G, which is the tenor note.

The basses and tenors must now be separated in their position in the choir, according to what has been proved by the trial of voice.

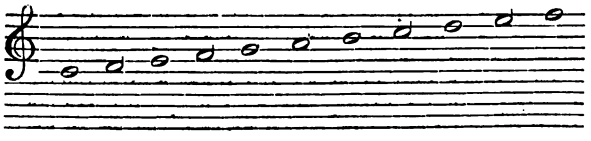
The altos or counter-tenors must be reserved for the second treble part.

The following is the accompaniment to be played on the instrument when trying the voices:—



It will be observed that the leading notes of this accompaniment are an octave higher than the men's voices. This is done intentionally, for the reason that it has been proved to lead the voices better to their notes than only sounding those really sung. In playing, the leading notes may be struck before the other notes of the chord, in order to guide the voices.

Proceed to make experiments in a somewhat similar manner upon the voices of the trebles; the only difference in the scale will be that the range of treble notes is pointed out on diagram, No. 8; beginning also upon C, but an octave higher up, viz. :—



The retrograde motion, back to the starting note, must not be omitted each time. The accompaniment to be played is th same.

In the present instance, as before with the men's voices, it will be very evident which of the trebles are high, *i.e.*, first trebles; and which low, *i.e.*, second trebles. The falsetto voice of a man, which is rather a rare quality, will be found to rank with the second treble. This gives rise to the name "alto" (high) usually applied to this part, which becomes a wrong term when it is sung by the low voice of a boy.

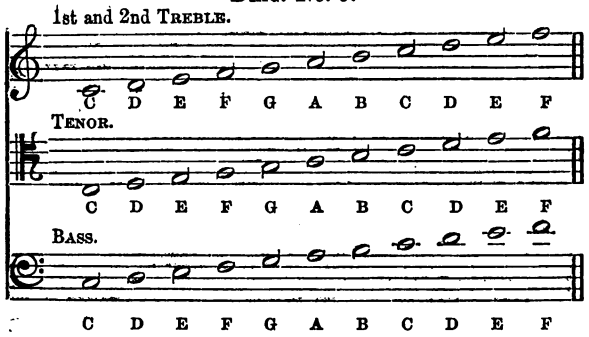
Some members will be found to take the tone of the notes more accurately than others. In a number of twenty, there would probably not be more than fourteen persons who possessed a sufficiently good ear to be able to sing the simple ascending scale. Those who are proved to be incapable of doing this must be dismissed at once; they would not be of any use in the undertaking. In order to avoid ruffling their feelings, the Choir Master may assure them that the time they give to the learning of music should for the present be spent in their own houses.

The Choir Master should at first sing the notes with the pupils. This will do much towards enabling them to keep the right pitch, and will give them confidence to sing with boldness and precision.

SECTION 3.

The employment of separate staves for the different voices, and explanation of the alto cleff.

DIAG. No. 9.



16.—It is now necessary for each person to be taught to sing from his own five lines, or "stave."

17.—The treble part is placed the highest, although it was last to attempt the scale.

18.—The tenor has the next place.

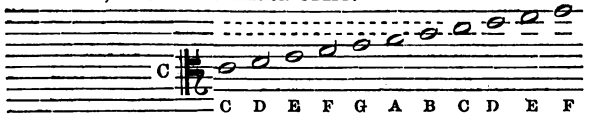
19.—The bass is placed the lowest.

20.—At present, one stave will be sufficient for the use of both the treble and second treble parts.

Cause the pupils thoroughly to understand that the present diagram, No. 9, is merely a repetition of what has been sung before; and that the difference in the APPEARANCE *of the notes results from the fact that each part is written, as it were, in the language peculiar to itself. Call attention to diagrams, Nos. 5, 6, and 7, to show from which portions of the eleven lines each stave is taken.*

DIAG. No. 10.

ALTO, OR COUNTER-TENOR CLEFF.



21.—There is another method of writing the 2nd treble, or alto part, when it is sung by men's voices, called the counter-tenor cleff.

22.—It is requisite that all 2nd treble singers should be able to decipher it, as they will occasionally meet with music written in that cleff.

23.—It has the same C as the tenor, but a higher line than the tenor added at the top, and one less at the bottom.

24.—The high notes are obliged to be on ledger lines when this cleff is used. These ledger lines in reality are some of the five belonging to the treble.

25.—The note C, marked in the counter-tenor, is precisely the same note as begins the treble scale in Diag. No. 9. (pointing to .)

Bring before the notice of the tenor singers that this part is sometimes differently written, as well as the alto. The notes are put in the treble cleff, but, when sung by a man's voice, the sound actually is an octave lower than it appears to the eye. This is a deceptive style of writing music, but it has become so general that every tenor singer must, of necessity, be familiar with the treble cleff.

(To be continued.)

ORGAN NEWS.

INAUGURATION OF THE GREAT ORGAN, BOSTON MUSIC HALL, U.S.

(Continued from page 216.)

CONTENTS OF THE ORGAN.

II. MANUAL (SWELL).

1	Bourdon (Double Stop Diapason) 16 ft.	58	pipes.
2	Principal 8 ft. (of proof tin)	58	„
3	Salicional 8 ft. — Proof tin, slender. Tone like a Dulciana of ready quality, but a little stronger.	58	„
4	Dolce (Dulciana) 8 ft. — Of metal; one of the softest stops.	58	„
5	Quintatoen 8 ft. — A stopped pipe of tin, sounding its harmonic fifth (or twelfth) with the ground tone.	58	„
6	Gedeckt (Stop Diapason) 8 ft. — Wood; double width; double mouths in the upper octaves. Very full round tone, with other stops.	58	„
7	Trombone Bass (Trombone) 8 ft. }	58	„
8	Trombone Discant (Trumpet) 4 ft. } — Bells of brass.		
9	Bassoon Bass (Bassoon) 8 ft. }	58	„
10	Hautbois (Oboe) 4 ft. }		
11	Principal Octav 4 ft. (proof tin)	58	„
12	Rohrflöte 4 ft. — What English builders call a "half-stopped pipe," of metal; French: *Flute a Cheminee.*	58	„
13	Traversflöte (Traverse Flute) 4 ft. — 2 lowest octaves of fir and pear wood, square, slender. The rest of maple, turned, like the actual German flute; double length, pierced in the middle and overblown (i.e. sounding the octave.)	58	„
14	Cornettino 4 ft. — Soft trumpet-like, of tin, 12 highest pipes doubled and flue pipes.	70	„
15	Quintflöte 5 1-3 ft. — Wood, slightly conical.	58	„
16	Nasard (Twelfth) 2 2-3 ft. (tin)	58	„
17	Octav 2 ft. (tin)	58	„
18	Mixture 2 ft. (5 ranks)	290	„
		1172	„

III. MANUAL (CHOIR).

1	Gedeckt 16 ft.	58	pipes.
2	Principal Flute 8 ft. — Pure Engl. tin; larger pipes displayed.	58	„
3	Spitzflöte 8 ft. — A pointed or conical flute of tin.	58	„
4	Bifra (2 ranks) 8 ft. and 4 ft. — Of tin. Each note has two pipes, one stopped, the other (its octave) open and slender. It has also a *tremolo.*	116	„
5	Gedeckt 8 ft. (wood)	58	„
6	Clarin Bass 8 ft. }	58	„
7	„ Discant 4 ft. } — Reeds, trumpet-like, of proof tin.		
8	Viola 8 ft. (proof tin) — Of soft intonation like the *piano* in No. 9.	58	„
9	Physharmonica 8 ft. — Purely metal reeds, with a swell.	58	„
10	Hohlpfeife 4 ft. — Lowest octave of maple, the rest of metal. A very bright and liquid flute tone.	58	„

11 Principal Flute 4 ft. (tin) ..... 58 pipes.
12 Dolce (Dulciana) 4 ft. (tin) ..... 58 „
13 Flautino (Octave Flute) 2 ft. ..... 58 „
14 Sesquialtera (2 ranks) 2 2-3 ft. and 1 3-5 ft. ..... 116 „
15 Super Octav 1 ft. (tin) ..... 58 „

928 „

IV. Manual (Solo).

1 Bourdon (St. Diapason) 16 ft. ..... 58 „
Two lowest octaves of wood, the rest metal.
2 Gamben-principal 8 ft. ..... 58 „
Pure Eng. tin; 12 pipes displayed.
3 Acoline 8 ft. ..... 58 „
The softest and most string-like stop of all; lower octave of wood, continuation of proof tin, very slender.
4 Concert Flute 8 ft. ..... 58 „
Of finest pine wood, square. From C upward of double length, pierced, and blowing the octave.
5 Corno Bassetto 8 ft. ..... 58 „
Reed-stop of clarinet-like tone; bells of tin.
6 Vox Humana 8 ft. ..... 116 „
Of metal, with two pipes to each tone, one of them a reed pipe, and partly with double reeds. Also has a special *swell* and *tremulant*.
7 Gemshorn 4 ft. (proof tin) ..... 58 „
8 Piffaro (2 ranks) 4 ft. and 2 ft. ..... 116 „
9 Vox Angelica 4 ft. ..... 58 „
A delicate reed stop.
10 Quint 2 2-3 ft. ..... 58 „
A covered pipe of metal.
11 Piccolo (Octave Flute) 2 ft. (metal) ..... 58 „

754 „

Pedal (Forte).

1 Principal Bass 32 ft. (Double Double Diapason) ..... 30 pipes.
6 of the largest pipes of pure English tin, set in the central towers; the rest of wood.
2 Grand Bourdon 32 ft. (5 ranks) ..... 120 „
A compound stop, having for its foundation No. 5 (Sub-Bass 16 ft.) which with four ranks of harmonic tones gives the 32 f. sound.
3 Bombardon 32 ft. ..... 30 „
A monster reed tone, with screw tuning apparatus.
4 Octave Bass 16 ft. ..... 30 „
Pure tin; 13 pipes in the front.
5 Sub Bass 16 ft. ..... 30 „
Strong wood, open, of very wide scale.
6 Trombone 16 ft. ..... 30 „
Powerful reed tone; bells of zinc.
7 Contra-Violin 16 ft. (wood) ..... 30 „
8 Octave Bass 8 ft. (tin) ..... 30 „
9 Hohlflöten-Bass 8 ft. (Hollow Flute Bass) ..... 30 „
10 Violoncello 8 ft. ..... 30 „
Of tin; sounds remarkably like the real instrument.
11 Trumpet 8 ft. ..... 30 „
12 Corno Basso 4 ft. ..... 30 „
13 Octave 4 ft. (tin) ..... 30 „
14 Cornettino 2 ft. (tin) ..... 30 „

Pedal (Piano).
N.B. These stops are placed in the Swell box.

15 Bourdon (Double St. Diapason) 16 ft. ..... 30 „
16 Viola 8 ft. ..... 30 „
Of tin; soft Gamba tone.
17 Flute 8 ft. (wood) ..... 30 „
18 Flute 4 ft. („) ..... 30 „
19 Bassoon (Bassoon) 16 ft. ..... 30 „
A very powerful deep reed tone, tuned with screw.
20 Waldflöte (Forest Flute) 2 ft. (metal) ..... 30 „

690 „

Whole number of pipes in Manuals and Pedals. 5474

Singing Competition.—The coming vacancy in the choir of St. George's Chapel, Windsor, and Eton College, which will be caused by Mr. Lambert leaving for Durham Cathedral, was competed for on Friday last, November 20th. The trial took place in St. George's Chapel. The vocal abilities of none of the candidates reached the required standard of excellence, consequently the Dean and Chapter have determined to have a fresh lot and another trial. When Mr. Lambert was appointed at Windsor, there were twenty competitors.—*Windsor Royal Standard.*

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record.*)

ORGAN VOLUNTARIES.

Sir,—In an answer to "A Young Organist," I beg to say,—the purpose of music in the service of our sanctuary is for *praise*, and not as your correspondent seems to think, "for orchestral effect." The voluntaries during our service, and at its close, are not introduced as a musical interlude to pass away the time, or entertain the minds of the people, they form a part of the service, and have their own appointed share in its worship. Every thing introduced simply for "effect" must be out of place, as not partaking of that worship "in spirit and in truth," which is enjoined upon us. The concluding voluntary should not be such as to drive every thought of the sermon from the mind, but rather such as would tend to deepen and perpetuate the devotional feelings, and, when possible, it might be of a character suitable to what has just gone before.

Your correspondent seems at a loss to see where the objection lies to using secular music in our service. A true musician seeks to enter into the subject and idea of the music; it speaks to him, and he feels its language in the tones of living feelings and emotions. Sacred music speaks to him of sacred things, and secular music speaks of secular things, but your correspondent's view would make the music a mere machine used mechanically to produce an effect: a dead letter, neither containing any thing nor saying any thing to the mind. If this were so, we should make no objection to overtures, opera airs, and common song tunes being used as he says; but, as we hold that music possesses a language which speaks powerfully to every soul of man, we object to it, for we do not wish to be spoken to on secular subjects while in the house of God, whether it be by our friends or by music. The subject of the operas is purely secular, and too often of the worst character, how then can they fulfil the only purpose of music in our service, that of worship? Music is too high and holy a thing to be trifled with, especially in its sacred offices, and to use secular music when it is the time for that which is sacred is to degrade the music, and to mock Him whom we worship. Yours truly, Y. Y.

SIGHT-SINGING.

Sir,—I have read with much interest your advocacy of good ecclesiastical music, your reiteration of the advice to study the works of Croft, Boyce, etc., and the unflinching condemnation of such insipidities as "Ewing," etc.

Without entering into such questions as "Congregational Singing,"—Gregorian or Anglican chanting—Pointing the Psalms and Canticles—the use of Services and Anthems,—all more or less debatable subjects, it appears to me that one important matter, *the* root, is either overlooked or entirely ignored; namely the very necessary but neglected ability to sing at sight. How many members from each choir would be able to read Gibbon's "Almighty and everlasting God" correctly in tune, and "*keep their time*" well throughout. Take the choirs in our country villages. I know nothing of the London choirs, except that at Islington, where one Sunday morning I heard the Te Deum chanted to Farrant in F, very piously, very slow, and very flat. Take our country choirs. Some of them number from 20 to 30 members, especially if dinner is given, or an excursion ticket to the Choral Festival is to be obtained; select from them any four indiscriminately, and ask them to sing in four parts some tune which they do not happen to know, from Havergal's Old Psalmody. I ask the clergyman, the organist, or any one who really knows anything about the matter, will they acquit themselves decently, correctly, nay bearably? Where are all the readers that have been trained in Hullah's classes?—Where are all the readers among the certificated masters?—What are the Tonic Sol-fa classes doing?—Let the clergyman invite four or five of the most troublesome of his choir to his house; ask them to favor him by singing in parts without an instrument, a chant, psalm, or hymn, (I will not say the chorus of anthem) which they have never seen, and what will he discover, that they have all got very bad colds, and cannot sing this evening. I should be very sorry to say one word in disparagement of such meetings as those at Southwell,

Peterboro', Canterbury, etc., but for these meetings to be held up as evidences of the great improvement effected in country choirs is to say the least of it, a very innocent cram. Surely the following would be worthy of consideration of Convocation, "that we are in a most barbarous condition with respect to the ability for reading church music, and that means be adopted to remedy this great musical defect." Some persons may not like to believe this. Try it, invite a few musical friends. Get them to do Croft's "Cry aloud," Wilbye's "Honey sucking bee," or "He trusted in God" from the *Messiah;* and you will soon discover the truth of my statements. In many dioceses, periodical meetings are held for the distribution of prizes to National school-boys for distinguishing themselves in the Church catechism or other learned subjects. If it be at all desirable to improve Church singing, why not give periodical prizes for lads who can read music readily with respect to time and tune. The Society of Arts grants prizes to instrumentalists and to those who can exhibit a good *knowledge* of the science. But what is wanted is, not what do you know; but what can you do?—Oxford and Cambridge men are better judges than to admit of pretensions to knowledge in classics or mathematics. They would quietly hand over an equation to be performed or a passage to be translated. But with the music for the Church any pretender will pass, provided only he will be a regular attendant at Church; thereby raising the unpleasant suspicion, that the desire expressed by many clergymen for the improvement of their choirs is but a show; and to fill up the seats the only and true reason for such expressions. Last summer an advertisement appeared in the *Times* of a competition of choirs to take place at the Crystal Palace; one of the conditions being, to sing at sight a composition to be written expressly for the occasion. Why did not the competition take place? Can any of your musical readers inform me? FRANCIS HOLLANDS.

[We have little doubt but that "*The Choir Master's Manual*" will help to remedy this general defect.—ED. *C. M. R.*]

SIR,—Permit me, if you have space for it, to say a word with reference to the "unfortunate ignorance" of the clergy complained of by Mr. Monk. In your comment upon his remark, you mention the names of several among the clergy to whom all church musicians are, no doubt, deeply indebted; but I am sadly afraid, speaking from my own experience as a church organist, and from that of others with whom I am acquainted, that the charge is in the main but too true; and that though a partial change for the better may have taken place of late years, yet that the majority of the clergy still "need to be taught which be the first principles" of true Church music. I say this in no unkind spirit, but because I think it is better for every one that the truth should be told; indeed, I do not think the clergy are much to blame in the matter, as their want of knowledge is the natural result of the utter absence of systematic musical instruction in our schools and universities. But what makes the state of things worse is, that they will not consent to leave the matter in the hands of those who do understand it; on the contrary, as far as my observation has gone, in proportion to a clergyman's ignorance of music is his determination to manage it all his own way, and reduce his organist to a mere cipher; and here, I think, the clergy *are* to blame.

I should like to say a word also on the subject of unisonal singing. I have long been of opinion that this is the only form of singing which can be really congregational. The idea of teaching any congregation to sing in parts seems to me chimerical, not only from the want of musical knowledge among the people, but also from the practical difficulties—the disproportion in numbers between the bass and treble and the inner parts which must generally exist, and the impossibility of grouping the different voices together, without which the effect would be very motley. At present, in most churches, the hymns and chants are either a performance on the part of the choir, the congregation listening; or if the latter do join heartily in a well-known tune, the four-part singing of the choir is drowned, and might as well not be there. Why not, then, *systematize* the unison singing, and let it be brought to perfection, if it is the only congregational singing we can get? I believe if it were well done that the effect would be almost sublime; for by "congregational singing" I mean the *whole* church joining, and not merely ten or fifteen people in every hundred, which is about the nearest approach to it we generally get. Of course to do this we must get rid of "Ewing," "Hursley," florid double chants, &c., and we must have a different style of organs, capable of forming the accompaniment to a thousand people or so; and I would earnestly press upon any of your readers who may be about to place new organs in their churches (or have anything to do with the placing of them) the importance of having a *powerful Pedal organ*, to supply a really efficient bass to the congregational singing. The usual complement of two or three stops on the Pedal of a large church organ is ridiculous, and robs the instrument of half its effectiveness. An organ should, if possible, have a Pedal sufficient to form a bass to the full organ *without coupling*. As it is, money is often spent on three manuals, with solo-stops, &c., &c., and the Pedal nearly neglected. I believe, also, that where only two manuals are possible, that great and choir organs would in most cases be much more desirable than the usual great and swell—the swell organ is a most dangerous implement in the hands of ordinary players, who generally pump at it *ad nauseam;* and it is very apt to induce a meretricious style of playing, quite out of place in church.—Yours respectfully, H. H. S.

[Our correspondent's remarks about the ignorance of the "majority of the clergy," would be just as true if for the word clergy we substituted "organists." "The unkind spirit" may always be detected in those who condemn whole classes of men, simply because they happen to know one or two blameworthy instances among them. We have no wish to walk our friend, H. H. S., back to the reverend brothers who lived in days of yore, because we would not even seem to draw invidious comparisons between two classes of society, who are both in their several stations, we verily believe, labouring to advance the cause of sound music amongst our people. The clergy have no right whatever to give up the overseership of any part of Divine service; and it is only when the pastor is indifferent as to what is sung and played in church that the choir comes to grief. We regard it as a healthy sign of the times, that a desire is being felt by organists and people to return to unisonous singing of the canticles and psalms. This was formerly the great fault found with Gregorian chanting, that its promoters required it to be in unison only. For although Mr. Helmore published a set of harmonies for his Gregorians, we have always taken it for granted that he never intended them to be sung. It is difficult to conceive anything more solemn, grand, and imposing than the unisonous singing of the old hymns by a multitude of voices.—ED. *C. M. R.*]

QUERIST.—"Op." is a contraction of *opus* or *opera*, "works," which composers number for themselves, "Op. 6," and so on.

NOT A DISSENTER.—Thanks for your letter. We also think that "music is a science which above all others appeals to the finer sympathies of our humanity; and if the asperities of our nature are not mollified whilst living in its atmosphere, the benignity of its influence is lost upon us."

A SUBSCRIBER.—There are ten Jewish synagogues in London. A sermon is often preached in them, and the musical service is intoned with inflections. Of course they sing the Hebrew Psalms.

WELL-WISHER.—*Honi soit qui mal y pense.* We do not read, and the author did not write the passage in your sense. Read it again. Thanks for your suggestion.

F. H. E.—We know of no Prayer Book with "the notation harmonized for the several voices." In the Liturgy of the first book of Edward VI. (1594) the rubric runs thus, "Then shall the clerks and people answer, Glory be to Thee, O Lord." Pious custom has ever since retained this form. In the Scotch Communion Office the rubric is, "And the people shall devoutly sing or say, Glory be to Thee, O God. And the gospel ended, he shall say, So endeth the Holy Gospel. When the people shall sing or say, Thanks be to Thee, O Lord, for this Thy glorious gospel."

CANTORIS U. B. R.—The best tune for *Brightest and best of the sons of the morning* is that by Hopkins, in Chope's book; and we have heard Bishop Heber's Trinity hymn sung with great effect, at a choral gathering, to Smith's tune in the same hymnal.—"Jacobs's Psalmody" is a wretched book.

A. GILES.—Your letter was duly handed on. For its very facetiousness you deserve our thanks. "If E. W. will send his

address to this gentleman at Cheltenham, his desire to inspect ancient musical treatises (to a limited extent) can soon be gratified."

An Attentive Reader.—Mendelssohn's music to "Hark the Herald Angel" does not come from any of his oratorios, but from one of the part-songs. Can you tell us who wrote the hymn?

Conductor.—We cannot add the verses if they do not exist.

MISCELLANEOUS.

National Choral Society.—This society commenced its fourth season on Wednesday, with *Judas Maccabæus*. All the choruses some of which are exceedingly difficult, were given with extreme precision, and an encore was demanded for "O Father, whose Almighty power." The sopranos shone to great advantage in "See the Conquering Hero." Mr. Sims Reeves was unable to appear, and the tenor part was sung by Mr. Cummings, who was encored in "Sound an Alarm." All the soprano music was undertaken by Mdme. Parepa, and the contralto by Miss Palmer. Mr. Santly was encored in "The Lord worketh wonders."

Windsor.—The Royal Glee and Madrigal Union gave their first grand subscription concert, for the present season, on Thursday evening last, at the Town Hall, under the sanction and immediate patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince of Wales, and Her Royal Highness the Princess of Wales, His Excellency the Belgian Minister, Her Excellency Madame Van de Weyer, and the Dean and Canons of Windsor, and the Provost and Fellows of Eton College. The first part consisted of Locke's celebrated music to *Macbeth*, in which the solos were magnificently sung by Mdle. Van Noorden, Mr. Tolley and Mr. Lambert. The second part consisted of madrigals by Ravenscroft, Pearsall, Mendelssohn, Becker, Ward and Morley, and the third part of songs, duets, etc. Mdlle. Van Noorden commenced the third part with the finale to Balfe's opera, *The Bohemian Girl*, and, later in the evening, sang the "Swiss Parting," in each displaying a fine voice and considerable artistic talent. The deep and mellow bass voice of Mr. David Lambert, who, in addition to the solos in the *Macbeth* music, sang the fine, bold and dashing new song, "The Gallant Knight," by Hatton, was much appreciated by the audience. The duet, "Parigi O cara" (*Traviata*), was beautifully sung by Mdlle. Louise Van Noorden, and Mr. Tolley and Mr. Marriott gave a pretty ballad, "Dream on, young hearts," in capital style, gaining much applause. Goss's fine glee from *Ossian*, "O thou whose beams," was magnificently sung, and in this Mr. Adams's fine and sweet alto voice was particularly noticeable, and contributed largely to the success of this glorious glee. Mr. Goss, organist of St. Paul's Cathedral, is celebrated for his glee writing, and we can only say that some larger work (say an oratorio) from his pen would be a boon. After the celebrated chorus of soldiers from *Faust* had been excellently sung, the concert concluded with the "National Anthem." The town-hall was full to overflowing, being attended by all the *elite* of Windsor and the neighbourhood. Dr. Elvey, organist to the Queen, and at the Chapel Royal of St. George's, officiated as conductor, and also accompanied the songs, &c., on the pianoforte, in a very able manner.

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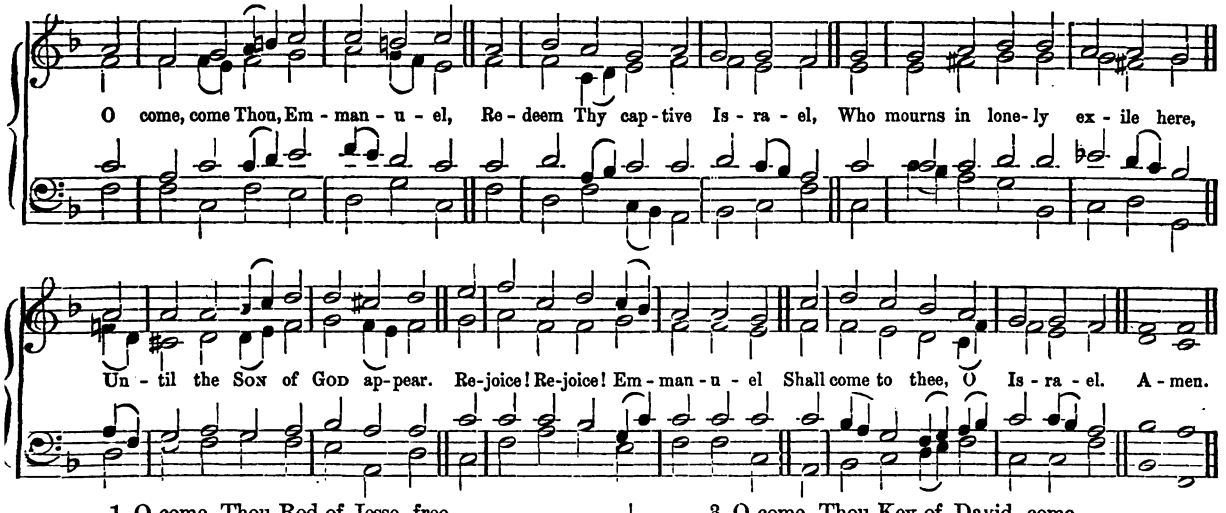

1 O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell Thy people save,
And give them victory o'er the grave.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!

2 O come, Thou Day-Spring, come and cheer
Our spirits by Thine Advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to flight.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!

3 O come, Thou Key of David, come
And open wide our Heavenly Home;
Make plain the way that leads on high,
And close the path to misery.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel!

4 O come, come now, Thou Lord of Might,
Who to Thy tribes on Sinai's height,
In ancient time didst give the law
In cloud, and majesty, and awe.
Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel. Amen.

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VOL. I.—No. 21. SATURDAY, DECEMBER 5, 1863.

"That His Grace the President and their Lordships of the Upper House be respectfully requested to direct the appointment of a joint Committee to consider and report upon the best means of encouraging the study of CHURCH MUSIC."—*Resolution in Convocation, May 22, 1863.*

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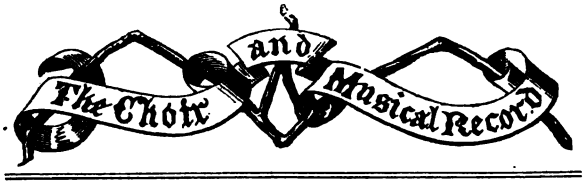

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THE DIGNITIE OF MVSICKE PROVED BOTH BY THE REWARDES AND PRACTICE OF MANY AND MOST EXCELLENT MEN.

(Continued from page 222.)

As Italy and the western parts in former times were beholding to Greece for humane learning, so at the first propagation of the Gospel they were much more bound to the Greeks and east regions for the knowledge of God and true religion. The substance whereof, as they received pure and undefiled at the first, and altogether unspotted with men's traditions, as a treasure delivered unto them by the Apostles themselves, so withal they received also the holy ceremonies and customs of the same, so as they and the Holy Ghost had thought it most convenient. And forasmuch as nothing of price is begun and perfected at once, but increasing by little and little, afterward groweth to a full and absolute perfection, therefore it is recorded that the West and Latin Churches first received the substance of religion as the foundation, and afterwards the rites and ceremonies thereof, as beautiful adjuncts and ornaments of the building. For whereas the doctrine of Christ had continued in these parts ever since the preaching of the Apostles, we read that this part of Divine service was not entertained into the Latin Churches before the time of St. Ambrose, Bishop of Millen, which was after Peter's death at Rome almost three hundred years. So that, of all the churches in the West, the Church of Millen was the first that used this solemnity, and that in the days of Ambrose, the holy man of God, by whose means and advice it was used. Whereof we have the testimonies as well of Sygibertus and Ino, in his chronicle, which attributes the first institution of singing of anthems and hymns in the Latin Churches unto Ambrose, as the writers of Magdeburge justify; as of Austin also, who affirmeth that at what time Justina, the mother of Valentinian, the Emperor, favoring the heresy of the Arrians, persecuted the true Church of Christ, the manner of singing psalms which was used in the East Churches begun to be frequented in the Church of Millen by the counsel of Ambrose, lest the people, being in continual watchings and labor, should faint and pine away for sorrow. The which use, he saith, was not only retained there, but was also received and embraced of all the Churches and congregations of Christ throughout the West.

To these former authorities agreeth Isidor, who, speaking of Ambrose, recordeth that he not only made hymns himself which were sung in the Church of Millen and called Ambrosiani, after his name, but also was the first that instituted the singing of anthems in his church, to the example of the Greeks, who divided a quier of singing men into two parts, who should sing by course, like the two Seraphims or the two testaments answering one another, adding also, *Cuius celebritatis denotio postea per totius occidentis ecclesias observabatur*.

I think it is a matter of more labor than necessity to go about to show the frequentation of this solemnity in the Church of Rome. I mean not that which now is, but that which was in the time of the primitive Church; especially seeing that as that was the place whither all nations made great recourse, so nothing was there omitted which might in any respect make to the setting forth of the Gospel and Divine service of God. Nevertheless, lest I should seem to speak only by guesses and conjectures, I will allege antiquity for my proof. Isidorus, Archbishop of Hispalis, in Spain, of whom I spake before, maketh a difference and distinction between anthems and responses; for anthems, he said, as I affirmed before, that Ambrose was the first that translated them from the Greek into the Latin Church, but for responses he showeth that they were long before that time used in the churches of Italy, and were so called because when one sang, the quier answered him, singing also; and then it was the use either that every man should sing by himself, or sometimes one alone, or at some other times two or three together, the quier for the most part making answer. Pontianus, likewise the first Bishop of Rome, which was long before St. Ambrose, ordained that in all churches psalms should be sung night and day, as *Fasciculus temporum* hath observed. Now, as I easily confess that this was not that exquisite kind of musick which afterwards was in use, so it cannot be denied that they embraced the other also. Damasus wrote unto St. Hierome, then being at Jerusalem, by Bonifacius, a priest, that he would send him *Psallentium Græcorum*, the manner of singing of the Greeks in the East. He complaineth also in that epistle of the simplicity of the Roman Church, that there was on the Sunday but one epistle of the Apostle and one chapter of the Gospel rehearsed, and that there was no singing with the voice nor comeliness of hymns known among them. Whereupon St. Hierome, in his answer, sent him that which he requested, and besides that, counselled him that at the end of every psalm he should cause to be sung, "Glory be to the Father," &c. Wherefore, for certainty of this matter, we have the affirmation of Platina, who recordeth that Damasus was the first which caused the psalms to be sung *alternative* by course interchangeably in the Church of Rome. The which when B. Harding alleged against Bishop Jewell, so as he would thereby confirm either singing in an unknown tongue, or that the quier only sung in the primitive church, the Bishop answereth unto by denial, not of the thing, for he granted they used singing, but of the illations; for although they used singing (saith he) yet they used it not in an unknown tongue, and though they used singing interchangeably by sides, yet the quier or sides sung not alone, but the people also, which he confirmeth out of the decress of Gregorie distinct 92, who forbad the priest that said service to sing; and in the end addeth this conclusion:—Hereof we may gather (saith he) that Damasus divideth the whole people into two parts, and willed them to sing the psalms in their own tongue, the one part making answer by course to the other Now here, methinks I perceive some exult as if they had gotten *confitiis reum*, because I confess the quiers did not only sing in the primitive church, but the people, and verily I do confess neither is it my purpose to deny any manifest truth, and I doubt not but to reconcile these contrarieties in their proper place sufficiently, where I shall answer all objections fully that can in any respect be alleged against this exercise. In the mean season I have got hereby so much as I desired in this place, namely, that this part of God's service was used in the Roman church and other congregations of Italy.

Neither did this service contain itself only within the bounds of Italy, but took root also in the churches of France and Germany, and other places. For in the time of St. Hylary, Bishop of Poyters, in France, it is testified by Isidorus that this custom was confirmed in the church. In so much that Hylary himself, a man of wonderful eloquence, made hymns which were sung in his church, called after his name Hylariani. The same may be said of the churches of Africa, as Carthage and Uyppo, for the church of Carthage, St. Austen saith this much: *Hylarius quidá vir triburutius, &c.* A certain man, called Hilarie, being incensed, I know not upon what occasion, against the

ministers of God, did revile with contumelious speeches wheresoever he came, that custom of singing hymns at the altar out of the book of psalms, either before the offering or after that which was offered was distributed to the people, which was begun in Carthage, saying that it ought not to be. To him did I make answer, saith St. Augustine, being commanded so to do by the brethren.

So Victor in his history *de Vaud persecutione* saith: That at Carthage, in the feast of Easter, the people assemble themselves together in the palace of Faustus, and there sing hymns in the night season, in honor of the time. As for the church of Hippo, where St. Augustine himself was ruler and chief Bishop, it is not likely that he would defend the use of that against Hylarie which he would not allow in his church, especially, seeing himself was not only wonderfully therewith delighted, but in his conversion (as was noted before) had the effectual working thereof in himself. It were an infinite and endless labor to rehearse every particular church after this order, considering that even the very names of them are infinite; nevertheless, if these particulars will not suffice, hearken to the general voice of the Doctors, who with one consent agree, that nothing was more frequent in the assemblies of the faithful. First, St. Hierom hath these words: "*Matutinis vespertinisque hymnis ecclesiæ delectatur Deus, per animan fidelem, quæ relicto inanium superstitionum ritu eum denote laudaverit.*" God is delighted with the morning and evening hymns of the church by a faithful soul, which rejecting the ceremonies of vain superstition praiseth him devoutly. And Eusebius, writing the exercises of ye Christians in their meetings, maketh this catalogue: "They used prayers, singing of psalms, celebration of the sacraments and thanksgiving. To whom agreeth St. Basil, *templa Martyribus dedicarunt, &c.* They dedicated churches to the holy martyrs with hymns and giving of thanks, whereunto they came together even at midnight, as then their manner was. And in the same place, *Interdu concionandi materia ex Psalmis illis desumta est quos prius decantarunt.* Sometimes the arguments and texts of their sermons were taken out of the psalms which they had sung before. So Eusebius and Nicephorus, against the cavils of Theodorus and Artemon and other heretics, make mention of psalms and songs which faithful men had made attributing therein to Christ divine Godhead, and praying him with sweet consent. And it may easily be gathered out of St. Augustine that godly men in their assemblies sang praises unto God and made their prayers to their Lord. So Theodoret maketh mention of dancings and banquets which christians were wont to use in their merry meetings after any notable and strange deliverance. And Epiphanius to this purpose speaketh—"Morning hymns are continually sung in the church, and evening prayers, yea, both psalms and prayers by candle light." But most evident is that testimony of Rabbi Samuell, who, writing to Isaac the Israelite, hath these words—*Paneo, mi domini, quod dictu est de Apostolis illud Esaiæ, &c.* I am afraid (Sir), of that which Esaias speaketh of the Apostles: "they shall declare the holy one of Jacob and preach the God of Israel, the ignorant shall receive knowledge and musicians shall know the laws." We manifestly see that ignorant men and musicians teach one law. And who are these ignorant men but the Gentiles? And who are these musicians singing our Psalter and our Prophetes in their churches but the Christians? And a little after, *Ilis omnibus consideratis, &c.* All these things considered methinks, we do amiss in judging of the sacrifice of their praise which they offer in the church of God, singing: "especially seeing we find both commandment for it in the law of God, and the example of David. For commandment it is said, "Praise him with virginals and organs, praise him with cimbals, praise him with high sounding cimbals, let everything that hath breath praise the Lord Jesus Christ." For example, we read that David danced before the Ark, when his foolish wife Michal did therefore reprehend, but he answered, "O foolish woman, will God suffer in his service to be defied?" And all the children of Israel sounded the trumpet as they carried the Ark. Now, what are we which laugh at the solemnities of these singers, but foolish Michals? And who are these that sing, but the Christians dancing and singing to God in humbleness of heart as David did? But for conclusion of this point my last proof shall be out of Isidore, which speaketh most plainly to this effect, "*Davidis Psalterium idcirco cum melodie cantilinarium suavium ab ecclesia frequentatur, quo facilius ad compunctionem flectantur.*" The Psalter of David is, therefore, accustomed to be sung in the church with the melodie of pleasant songs, that men may the more easily thereby be brought to a remorse of conscience and sorrow for their sins.

(*To be continued.*)

Funeral of an Organist.

SIR,—Will you oblige me by the insertion of the enclosed? My good friend, now at rest, was a constant reader of your valuable paper, and expressed himself gratified that he should have lived to see the "real thing" in church music, so exhibited by a periodical so widely circulated.

I have said as little as I can say—I hope it will not be too bulky for you.

He was so good a man and so thorough a musician, that I trust this account of the honour paid to his memory will find a place in the *C. M. R.* V. R.

On the 19th ult., was buried at the parish church of St. Mary, Rolvenden, Kent, the body of Mr. James Oxley, for forty-six years schoolmaster and organist of that parish. The pall was born by four organists of neighbouring parishes. The body was met at the gates of the churchyard by the Vicars of Rolvenden and Benenden, accompanied by sixteen of the choir-men of those two parishes, in both of which Mr. Oxley had long been a choir trainer. The opening sentences of the burial service were sung by the priests and choir-men, the organ accompanying them as they entered the church. The Psalms were chanted by the united choirs, numbering forty voices. The lesson was read by the Vicar of Benenden. On arriving at the grave the appointed sentences were sung, and the committal of the body to the ground was followed by the anthem, "I heard a voice from Heaven," the music of which was composed by Mr. R. W. Hilder, of Halden Farm, Rolvenden, and was an excellent specimen of that pure and chaste style of true church music which Mr. Oxley so well understood, and so much delighted in.

Notwithstanding the evident difficulty that Mr. Oxley's old pupils had in controlling their feelings, the whole service, chorally rendered throughout, was a gratifying proof of his skill as a choir trainer. But every idea of "*musical performance*" seemed banished from the minds of the crowd which filled the church and the church-yard. The service was sung, and sung as it ought to be, not to gratify the meaner feelings of our humanity, but to help all present to realize the true nature of the church's office for the burial of the dead. The inspired words of faith and hope and trust with which the service begins, the Psalms which trace the path of the believer's pilgrimage, the lesson which tells of his victory over death and the grave, the glorious contrast between the anthem before the committal of the body to the ground and that which follows the confession of faith in the resurrection of the body, and the jubilant character of the rest of the service, all seemed to find their way with new life into hearts moved by the power of the Church's song.—V. R.

MUSIC.—Quintilian, speaking of music, says, "It is not only an excitement to valour, but an auxiliary to science, an object of love to the wisest, and a comfort in labour to the most humble;" and in Ecclesiasticus, we read of the praise that was awarded to "*famous men who found out new tunes.*"

CHURCH CHORAL ASSOCIATION, FOR THE ARCHDEACONRY OF WORCESTER.—The above association, which commenced two years ago in Kidderminser, under the auspices of the Rev. T. L. Claughton, Vicar of the parish, as "The Kidderminster Church Choral Association" has this year considerably extended its operations so as to embrace the whole of the Archdeaconry of Worcester. Last year the number of choirs was so large that the district was divided and a second festival held at Bromsgrove. This year five new districts have been added, and it is proposed to hold seven festivals at the centres of the respective districts, at Eversham, March 30th; Worcester, April 21st; Bromsgrove, May 12th; Kidderminster, June 15th; Pershore, July 21st; Malvern, August 18th; Stratford, September 27th.

ORGAN NEWS.

A new Organ built by Messrs. Halmshaw and Sons, of Camphill, Birmingham, has recently been erected in the Masonic Hall, Newhall-street, in that town, by The Have Lodge (No. 587), from a specification prepared by Brother J. A. Beaumont, organist of the lodge. The instrument was duly opened in the early part of last month, by Brother James Stimpson, organist of the Town Hall, Birmingham, and Grand Organist of the Freemasons of England. The instrument contains:—

GREAT ORGAN, Compass CC to F in Alto.

			Pipes.
1	Open Diapason	Metal	54
2	Stopped	Wood	12
3	Claribella	,,	42
4	Dulciana	Metal	42
5	Principal	,,	54
6	Wald Flute	Wood	42
7	Twelfth	Metal	54
8	Fifteenth	,,	54
9	Cremona	,,	54

SWELL ORGAN, Compass C to F in Alto.

10	Double Diapason	Wood	42
11	Open Diapason	Metal	42
12	Stopped	,,	42
13	Principal	Metal	42
14	Mixture (12th & 15th)		84
15	Cornopean	,,	42

PEDAL ORGAN, Compass CCC to E.

Open Diapason	Wood (16 ft.)		16

COUPLERS.

Great to Pedals. Swell (8ve.) to Pedals. Swell to Great.

ACCESSORY MOVEMENTS.

8 Composition Pedals to Great Organ. 2 Composition Pedals to Coupler Great to Pedals.

Octave Pedal, to double the Pedal Organ; Tremulant to Choir, Tremulant to Swell.

MOVEMENTS.

Six Composition Pedals to shift the Stops of Great Swell and Choir Organ.

Five Couplers—Swell Organ to Great Organ; Pedals to Swell; Pedals to Great; Pedals to Choir; Swell to Choir.

The Stops belonging to the Great Organ have their names engraved in white on a blue ground; those of the Swell Organ, white letters on a red ground; the Choir Organ, black letters on mother-o'pearl; the Pedal Organ, red letters on plain ivory; the Couplers, black letters on plain ivory.

TOTAL.

	Draw Stops.	Pipes.		Draw Stops.	Pipes.
Great Organ	12	756	Pedal Organ	6	126
Swell Organ	11	612	Couplers	5	—
Choir Organ	8	342			
				42	1836

Mr. Bernarde Tayler, organist of All Saints' Church, Grosvenor Road, has been appointed organist of S. Saviour's Church, St. George's Square, Pimlico. Messrs. Bevington and Sons of Greek-street, Soho, are building a fine instrument for this church, under his superintendence, of which the following is a description:—

GREAT ORGAN.

Stops.	Pitch.	No. of Pipes.
1. Bourdon, Wood,	16 ft.	54
2. Open Diapason, Metal	8 ,,	
3. Open Diapason, Metal, No. 1,	8 ,,	54
4. Open Diapason	8 ,,	54
5. Stop Diapason and Claribel	8 ,,	54
6. Principal	8 ,,	54
7. Twelfth	3 ,,	54
8. Fifteenth	2 ,,	54
9. Sesquialtra, III. ranks		162
10. Mixture, II. ranks		108
11. Trumpet	8 ,,	54
12. Clarion	4 ,,	54
	Total	756

CHOIR ORGAN.

Stops.	Pitch.	No. of Pipes.
1. Double Diapason Bass, Wood	16 ft.	54
2. Double Diapason Treble, ditto		
3. Viol da Gamba, Tenor C, Metal	8 ,,	42
4. Stop Diapason, Wood	8 ,,	54
5. Flute, Tenor C, Wood	4 ,,	42
6. Piccolo, Wood	2 ,,	54
7. Principal, Metal	4 ,,	54
8. Clarionet, C, Metal	8 ,,	42
	Total	342

SWELL ORGAN—CC TO F.

Stops.	Pitch.	No. of Pipes.
1. Double Diapason	16 ft.	54
2. Open Diapason	8 ,,	42
3. Stop Diapason	8 ,,	54
4. Dulciana	8 ,,	42
5. Principal	8 ,,	54
6. Flute	4 ,,	54
7. Doublette, II. ranks, 15th and 22nd		108
8. Double Trumpet	16 ,,	42
9. Cornopean	8 ,,	54
10. Oboe	8 ,,	54
11. Clarion	4 ,,	54
	Total	612

PEDAL ORGAN—CC TO F, 30 NOTES.

1. Great open Diapason, Wood	16 ft.	126 Pipes.
2. Great Trombone, Metal,	16 ,,	
3. Open Diapason, Metal	8 ,,	

CORRESPONDENCE.

(To the Editor of the *Choir and Musical Record*).

TE DEUM.

Sir,—A good many remarks having been made in *The Choir* lately as to the performance of the "Te Deum," allow me to mention a method of singing it which I have found to answer very well in a church where a simple and congregational style of music is required. I select two single chants, one of a jubilant and the other of a somewhat penitential character; commencing, for instance, with a unisonal form of the 8th tone, I continue this (varying the accompanying harmonies on the organ occasionally) till the words "When Thou tookest upon Thee," where a harmonized form of the *irregular* 8th tone is substituted; and at the verse "Day by day we magnify Thee" the original chant is resumed. Purcell's well-known chant in G, and Blow's in E minor, work together very well in the same way; and very good combinations may be made between the Gregorian tones and some of the best of the more modern single chants. I find this way of doing it very effective, particularly when a harmonized chant is contrasted with a unisonal one; and the congregation evidently like it, and join in it as heartily as a congregation can be expected to join when unsupplied with the music.

H. H. S.

Sir,—I observe a paragraph in your last number in which mention is made of the difficulty of obtaining suitable music for the "Te Deum." May I speak a word for the Ambrosian Chant—its proper Music. I suggest a trial of that once more! It has not the monotony complained of, nor is it open to the objections which attach to many of the modern "services," and I feel sure that any one who has heard the effect of it as sung by a large body of voices in one of the continental churches will pronounce it magnificent. The melody is given in the *Mechlin Vesperal* (under Matins of Christmas), and it has also been published, with an organ accompaniment according to the ancient tonality, by Mr John Lambert, of the Academy of St Cecilia at Rome (London: Burns & Lambert). It would be easy to adapt it to English words, and to add a different harmony; and I beg to suggest this as a thing worth putting forth in *The Choir*. The Mechlin edition has the melody very carefully barred and marked for breathing and accentuation, so that the execution presents little or no difficulty. Of course your readers are aware that Merbecke printed an adaptation of the Ambrosian Te Deum, but compared with the original it is so bare, and the melody so shorn of its beauties, that it has always proved disappointing in its performance.—Yours very faithfully,

B. T. P.

CHEAP ANTHEMS.

Sir,—If clergymen and organists will not afford their congregations the opportunity of practising together in their churches, they might at least give them the chance of learning the music individually at their own homes. At present, it is the custom at most churches, where the services are choral, to hang a notice-board at the door, stating the services and anthems

that will be used during the week. But this is of very little, if any, use; for these services and anthems can only be procured at considerable expense, and of such an awkward size that they cannot be carried to church and used there. It is true that Novello has published cheap octavo editions of some of the services; but they are only a very few of them.

Suppose then, Sir, that some spirited organist, having fixed on the services and anthems for the next Sunday but one, say, were to get them printed in a cheap and convenient form, and to affix a notice to the church door, stating of whom they might be obtained, and at what price (Novello's octavo books of services, containing complete morning and evening service, are ninepence each, and your own anthems are one penny per four pages!!); I believe that he would be surprised to find how many persons in the body of the church were capable of joining in those parts of the service from which they have hitherto been excluded; and that so many copies would be sold as to make the experiment rather profitable than otherwise. I think that organists are bound to do something towards admitting their congregations to a share in the part-singing.—Your obedient servant, A. H.

P. S.—While I am writing, may I ask on whose authority it is that choristers universally pronounce *hear*, *fear*, &c., *hee-e-e-ar*, *fee-e-e-ar*, and so on?

[These words are difficult to sing—but a choir may not say "yur" nor "feaur." Cheap music is very expensive to print, and can only remunerate by the sale of tens of thousands. Our music pages are intended for use in choirs.—Ed. *C. M. R.*]

CONGREGATIONAL SINGING.

Sir,—I have taken your most excellent paper, *The Choir*, from the first, and shall continue to do so, because I believe it will do a great deal of good, in rousing up both clergy and people to pay more attention to the manner in which our services are conducted in the different churches throughout England. Some of your correspondents seem to think that the musical portions of the service should be sung by a regular choir of men and boys, and that the congregation should take no part in it. Others, again, propose that the singing should be performed by the congregation alone, without any regular choir, or in other words, that the singing should be entirely congregational. Now, Sir, it seems to me that the two should be, as it were, united. I mean that (*wherever* and *whenever* it is possible) there should be a regular surpliced choir of men and boys, who should be the *leaders* of the singing, and that as many as possible of the congregation should meet once a week to practise with *them* the music in use at the church. The singing would then be earnest and hearty, as well as congregational. All who can sing ought undoubtedly to do so, and should not grudge the little time and trouble which would enable them to join in the services of the Church. The most simple chants and hymn-tunes should at first be selected. The regular choir, if properly trained and regularly practised, would give such confidence to the congregation that they would in a very short time become efficient. I think in a parish church no music should be used but such as the congregation could join in; or otherwise, if you have the choir to perform anthems, you will have people going to church simply to hear the music.

Let all true Churchmen bestir themselves in the matter, and endeavour to render our services more worthy of Him to whom they are offered. I sincerely hope that the day is not far distant when this result will be brought about. I am convinced that if the clergy and laity would rouse themselves, and do their utmost, more than half of our churches would have a regular choir, who would be the leaders and teachers of the people. Hoping you will think these few remarks worthy of a place in *The Choir*, I am, Sir, your obedient servant,

A Country Gentleman.

Sir,—Will you allow me to say a word on the subject of the Clergy attending the rehearsals of their choirs. I was from 1858 to 1861 the assistant organist of one of the largest churches in a town of 70,000 inhabitants. The choir had two weekly rehearsals, and though there were *three* clergymen, not one of them ever attended a rehearsal during the whole three years. Since then I have been organist of another church in the same town, here I have a choir-master, who, by-the-bye, fills also the office of *Sexton*; and here also we have two clergymen, neither of whom has ever attended a rehearsal. One of the consequences of their absence is that the men who are paid to sing the alto, tenor and bass, scarcely ever come to the rehearsals, and that the behaviour of both men and boys at the rehearsals and services is disgraceful. The responses are sometimes actually omitted altogether by the choir, especially while the choir-master is doing duty as pew opener, and in fact there would hardly be any responding at all if I did not do it myself, and try to induce the others to do their parts. The selecting of the music is entirely in the hands of the choir-master, and I had this morning to play Jackson's service in F, and still worse the tune called *Helmsley*, to "Lo! He comes, with clouds descending." I think this is a case which H. H. S. will agree with me would be better for a little interference on the part of the clergy, and although one of them does not know a note of music, his presence during rehearsals would have a beneficial effect on the choir. I may just add that I think the remark on the insufficient pedal organ very correct. My own organ has only a Bourdon, and that so overblown that it speaks its fifth louder than its principal note, and I have on the manuals only 2 pipes producing the CC—my swell going only to tenor C. Will H. H. S. kindly say what he thinks would be sufficient bass for an organ like mine with 23 stops.

Yours respectfully, C. J. E.

ANTIPHONAL SINGING.

Sir,—Since writing to you on the subject of Antiphonal Singing, I have met with an unexpected confirmation of my views, in a volume of Mendelssohn's letters. I transcribe the following. In a letter dated "Rome, June 16th, 1831,"* describing the solemnities of Holy Week, he says:—

"The psalms are chanted fortissimo by all the male voices of two choirs. Each verse is divided into two parts like a question and answer, or rather classified into A and B; the first chorus sings A, and the second replies with B.

"Thus Coro I. *f*,

"'Infixus sum in limo profundo,'

"Coro II. *f*,

"'Et non est substantia.'

"Thus the whole forty-two verses of the psalm are sung in precisely the same manner; one half of the verse ending in GBG, the other in GEG."

Mendelssohn here gives the chant. In page 170 he adds in a parenthesis:—

"By the bye, this division of the verses of the psalms sung in turns by each chorus is one of the innovations that Bunsen has introduced into the Evangelical Church here, he also ushers in each choral by an antiphon * * in the style of *Canti Fermi*, first sung by a few voices succeeded by a choral."

Hoping that these extracts will prove interesting, I remain, Sir, your obedient servant, Cantor.

P.S.—By an error of the printer, Bishop Louth appeared in my former letter as "Bishop Loretto."

[This is a very important subject, and we are therefore glad to call our readers' attention to it. Alas! for Double Chants! —Ed. *C. M. R.*]

VILLAGE CONCERTS.

Sir,—It strikes me that there is one important reason why the Gregorian tones, and other ecclesiastical music written in the ancient modes, are not liked or properly appreciated by the generality of Church goers amongst the lower classes. This is, that there is not a sufficiently clear understanding in the minds of men of *the distinct separation there should be between the styles of secular and sacred music.* Now, in the sister art, the line of demarcation is much more defined. No person would think of placing in a church, or even in a private chapel, a picture which had for its subject a mythological or profano-historical incident.

* "Mendelssohn's Letters," page 168.

at there *are* essential and striking points of difference between e secular and genuinely sacred musical styles, is indisputable. For instance, there may be mentioned the prevalence of rmony over melody; the absence of much progression in elody; with the frequent occurrence of tonic chords, somenes apparently foreign to each other, which marks the ecimens of sacred music. It is not enough, however, that ese distinctions should exist, they ought also to be *felt* and knowledged. If this were the case, a man would no more ink of going to church in expectation of hearing florid music rformed than he would think he was there to be amused by imicry, or familiar anecdote from the pulpit.

The fault lies in the fact that the only chance our rustics—even mechanics in small towns—have of hearing music at all, on the Sunday. If it were possible to establish weekly ncerts, at which they might hear secular music *gratis*, the atural craving for melody in the mind of man would be satised, and the church would be entered on Sundays and Festivals ith the understanding that the music of the sanctuary was to e conducted on the same sacred principles as all other holy rms; quavers, semiquavers, demisemiquavers, and triplets eing entirely laid aside, amongst other working-day frivolities. 'he character of the Sabbath would be considerably more arked upon the common mind, if this difference were recogized.

It seems to me evident that as long as a working man's xperience in secular music is limited to the tune whistled by is mate, or scratched on the travelling hurdy-gurdy, he will ail with delight any approach, on the part of organist and hoir, to a melodious phrase. But give him Bellini's "Mira o Norma," the overture to *Masaniello*, and such like lovely airs to ndulge the dormant sense of melody, during the week, and he vill then be content to join gratefully and devoutly in the most trictly ecclesiastical Ambrosian *Te Deum*, on the Sunday. A vord also for Organists. If for the last hundred years opportunities had been afforded them of gratifying their taste n conducting the performance of Opera selections, &c., this would have acted as a safety-valve for throwing off all musical effervescence, and no severe critic would ever have had occasion to complain of the introduction into the church service of such tunes as "Vital Spark," "Shirland," "Helmsley," "Denmark," and "See the conquering hero comes." This latter I once heard fitted to the words of the Christmas hymn, "Hark! the Herald Angels sing!"

Much is now done towards imparting musical knowledge to the inferior classes, but before instruction can have due weight, their ears and tastes must be made musical. What would better effect this purpose than weekly concerts, which might be given in the school-room or Squire's servants-hall, by the families of amateurs in the parish? Musical young ladies and gentlemen could not make a better or nobler use of their accomplishment than by helping to elevate the tastes and civilize the habits of their poorer neighbours; this might be done by playing and singing to them, associating also in the work those who, though in an inferior condition of life, are capable of joining.

As a step towards acting upon these suggestions, might we not ask for a paper on the characteristic features of secular and sacred music, from the pen of one of your contributors, to be read as a Village lecture? Your obedient, B. K. A.

[We shall be happy to print a well-considered paper from any of our correspondents, on the subject alluded to.—Ed. *C. M. R.*]

J. M.—"Oh, speak in accents low and soft." We recommend *pianissimo*. The MS. is not worth speaking about.

Fiat.—"Far, far away." The *farther* we are from this song, the fonder shall we be of it, as saith the proverb.

R. L.—To be quite plain spoken—we endeavour to criticise fairly, and do not spare any. If the greatest organ player or composer—the greatest singer or conductor, have faults, we shall not shrink from pointing them out, if needful. If we seem to be harsh in our remarks, it is because we are "touchy" and feel strongly. We desire to speak with no uncertain sound. Knowing this, it will be *your* fault, not ours, if you continue to subscribe to our journal.

S. S.—"In a song, should a shake be made fast or slow?" *As you like it.*—Shakespeare.

H. J. P.—*The Choir* is always ready on Friday. All booksellers everywhere can procure it, if they will. We again remind those who wish to get the back numbers of our Journal, that they have no time to lose in procuring them.

Carols.—We have to thank many kind friends for sending us Christmas Carols.

R. S.—*Double Chants* are incurably bad.

E. E.—We have *the best* authority for writing the Tenor as we do; and though our contributor spoke of it as a "deceptive style," it was added by the same writer, "it has become general."

A Reader, No. 1.—Cherubini, P. 13, Ex. 39. The whole section is very unsatisfactory, with the exception of the last three paragraphs. For instance, his own objection to Ex. 39 is that the 5ths, falling on the unaccented parts of the bar, produce the effect of consecutive 5ths, in spite of the 8ths which separate them; if this be so, which it undoubtedly is, how much stronger is the argument against having these 8ths on the accented part of the bar, notwithstanding any attempt to save them. This is the summing up in the last paragraph, and it shows that the whole section might as well have been omitted. No. 2.—In rule 41, the book is right; "under favor of the two minims," *i.e.*, the tenor part passing from the 5th to the 3rd may, on the accented part of the following bar, take the 5th, without being objectionable. No. 3.—Such rules as those about four crotchets in the 3rd order of counterpoint are not *necessarily* binding, and the less so, as you write for a greater number of parts.

H. El. C.—In Blow's service in D, in our numbers 17 and 18, of course the alto must be sung an 8th lower. We could not write it so, for it would in one place require three ledger lines, while the tenor would require one.

H. I. P.—In No. 1, Cons. 5ths between treble and bass at the end of the second strain. When you make four parts proceed by similar motion, look out for squalls; in the fourth strain of the same there are Cons. 8ths between bass and alto, similar motion again. You certainly do drag in such chords as 6-4-2 very awkwardly, and by moving four parts in the same direction, you almost inevitably make Consecutive 5ths or 8ths. The above instances are not all that occur in your MS.

H. W.—The difference between a Gregorian and Anglican Chant is a difficult question, unless we could measure your previous knowledge of music. The *accidental* difference is very slight; the *essential* requires considerable previous acquaintance with the subject to appreciate. Read the Preface to Chope's *Canticles*, price 6d.

T. P. L.—"Verse" is a portion of an Anthem, sung by single voices, in contradistinction to "full," or "chorus." "Dolce" means "sweet." 8ths mean to be played in octaves. A.T.T.B. means for alto, two tenors, and bass.

Fair Play.—As a rule, do not overload your chords in playing; but the application of the rule depends much upon the instrument and the music, and must be determined by taste.

N. N.—The tune is much improved: don't you think so yourself?

A. W.—If you wish to take the degree of Mus. Bac. at Oxford, write to Rev. Sir F. Gore Ouseley, Bart., who is Professor of the Faculty, and, no doubt, he will give you the necessary information about the examination. If you can write correctly in four parts, in fugal style, and could answer a good stiff paper on harmony, by all means go in; but don't fancy, as we have people imagine, that "any fool" can get the Mus. Bac. Those "glorious old times" are gone by.

A. H.—You have Consecutive 5ths between bass and tenor in the kyrie; you must not let such obvious blunders escape. The ryhthm is wrong: "us" should be a minim, and "and in" should be crotchets. The tenth kyrie is very unsatisfactory; the bar "and write all these" seems to be only in three parts; on the word "Thy" let the tenor have B flat, thus making a 6-3 instead of a 6-4. Further on, the tenor is very ugly, just popping down to F, and then up again. The gloria is correct, but pray don't use it, it is so commonplace. The chant for the Nunc Dimittis should not change so abruptly to the key of F sharp minor. The melody is worth harmonizing nicely; try again. The tune "Alpha" has Consecutive 8ths between bass and alto

in the first strain; in the last chord but one in the same strain you must not have an unprepared 4th like that tenor B flat, alter the tenor to A.

H. J.—You have no more written in short score than before; in fact, of the two we much prefer full score, for in your present MS. we cannot tell what you intend. In short score, you must write treble and alto on one stave, tenor and bass on the other, *always*, even if the parts cross. The stems of all the treble and tenor must be turned upwards; of all the alto and bass downwards; and if the two parts in the same stave meet on the same note there must be two stems, one up and the other down, unless the note is a semibreve, in which case there must be two semibreves cutting each other. In Chope's *Hymnal* you will find instances, or in *Hymns, Ancient and Modern*, only in the latter book the downward stems are all on the wrong side of the head. Your tunes *not* being written in short score, leave us altogether in doubt as to the progression of the parts. "Buckland" tune is certainly not worth writing out again.

A Subscriber.—Every copy of *The Choir* should contain four pages of music.

MISCELLANEOUS.

Organ Appointment.—Mr. W. H. Cooke, to St. James-the-Great, Bethnal Green Road.

Theory of Music.—What many authors have done for different "parts" of the great scheme of national education, we have endeavoured to do for that which has for its aim the knowledge of sweet sounds. And we trust the day is not far distant when the acquirement of music shall embrace the theory as well as the practice—when it shall be an exercise of the mind, not a mere operation of the fingers—when it shall rank as an essential part of a liberal education, not be held at the cheap value of a mere superficial accomplishment.—*Röhner.*

Birmingham.—On Thursday evening, the 19th ult., an Amateur Concert was held in Nock's Assembly Room, Temple-bar, in aid of the Servants' Home and Training Institution, Broad-street, Birmingham, when Dr. W. Sterndale Bennett's cantata, "The May Queen," with several other pieces were performed by a band and chorus of nearly 80 performers. The performance not only proved a financial success (upwards of £50 being realized for the institution), but reflected the highest credit on the spirit and training of the amateurs, who availed themselves of the able services of Mr. H. Hayward, as leader of the band, and Mr. A. R. Gaul, Mus. Bac. Cantab., as conductor.

Harmonics.—There is no such thing as an individual musical sound in nature. Each sound is accompanied by several harmonic tones; and when the lower notes of the organ, harp, pianoforte, or violoncello are sounded singly, the natural sounds subsiding, the harmonics become audible. The mellifluous sounds which the wind capriciously elicits from the Æolian harp are the harmonics of its several strings. On the violoncello the harmonics may be separated and examined by pressing the finger lightly on the string whilst it is bowed upon. In bells, the harmonics are heard at a distance almost as clearly as the generators themselves. The sound of the human voice has at times been mistaken for a chord produced by several singers, but on approaching the party, the effect has ceased, for the harmonics have gradually died away until one note only has been heard.

Musical Society of Bayswater.—This society commenced its fourth season by giving a performance of Handel's celebrated oratorio of *Samson*, last Tuesday evening, under the patronage of Professor Sterndale Bennett, Mus. Doc., General Willoughby, C.B., Dr. T. Cock, Francis D. Wickham, Esq., F. J. Francis, Esq., The Rev. A. W. Newton, Rev. J. A. Jacobs, Rev. R. J. Knowles, Rev. Harvey W. Brooks, Cipriani Potter, Esq., Colonel Yolland, R.E., George F. Kiallmark, Esq., E. Greeneway, Esq., Dr. G. Browning, R. Case, Esq., J. Arnold Esq., Sir Frederick Halliday, K.C.B., Vice Admiral Sir James Scott, K.C.B., &c. The principal solo vocalists were Miss De Courcy, Madame Helen Percy, Mr. William Plater, and Mr. David Lambert. Of this sublime composition as produced last Tuesday evening we are only enabled to speak in very general terms. The magnificent choruses however were almost without exception given in a very effective manner. In the florid soprano air, "Let the bright Seraphim," Miss De Courcy's beautiful voice and charming singing was greatly applauded, as were her performances throughout the evening. Mr. David Lambert sang the bass music allotted to *Manoah* (Samson's father), and *Harapha* (a giant of Gath) in a most finished and effective manner. This gentleman's noble voice, and thoroughly artistic style, invest him with the qualities necessary for an able and intelligent interpretation of Handel's sublime musical conceptions. He makes every note and every syllable distinctly heard, whilst his singing is of a high character and his voice perfect in intonation, flexibility and sweetness of expression, and admirably adapted to the declamation of these passages, of which he displays a thorough acquaintance, entering fully into the spirit of the composer. He was especially applauded in "Honour and Arms," and "How willing my paternal love." Madame Helen Percy had assigned to her all the contralto music. She has an exquisitely sweet and telling voice, and was most effective in her rendering of the airs, "Return O God of Hosts," and "Ye sons of Israel." The performance was very successful, and to the talented conductor Mr. William Carter, to whose ability and perseverance the great proficiency exhibited by the members of this society is mainly attributable, it must have been very gratifying.

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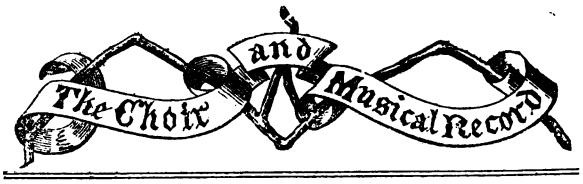

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(Continued from page 231.)

Chapter X.—The Lawfvl Vse of Church Mvsicke proved by Authorities out of the Doctours.

To the praise of the Church it may seem superfluous to add the opinions of the fathers, for that it is likely that they which used Musick in their churches allowed it in their opinions. And yet, because the fathers set down the use thereof in ecclesiastical matters, that we may leave no place of cavil for the adversary, I think it not amiss, though in few words, to add their particular speeches to this purpose. Justinus Martyr, who flourished about the year of our Lord 164, in his questions which the Gentiles proposed to the Christians, moving a question touching this matter maketh answer thereunto. His question he putteth down in this form:—"If verses and songs were invented by them which detested religion purposely to deceive, and were commended to them which lived under the law for their weakness only, and because they were to be trained up as children, why should they which have received perfect gifts of grace, and different from those means which we have spoken of, use singing in their churches to the imitation of those which were under the law as children and infants?" His answer is this:—"To sing doth not at all become children, but to sing with dumb instruments and with dancing and cimbals. Therefore the use of such instruments and others which are fit for children, is thrust out and expelled the church, and singing only is retained, for it inflameth the heart with a fervent desire of that which in singing delighteth us, it subdueth the motions of the flesh, it driveth away those wicked cogitations which our invisible enemies put into our minds, it watereth the mind and causeth it to bring forth fruit of heavenly things, it armeth and strengtheneth the reverencers of religion with patience in adversity, it ministereth a remedy unto the Godly against those molestations which spring of wordly affections. This St. Paul calleth the sword of the Spirit, wherewith he furnisheth christian soldiers against their spiritual enemies, for the word of God is that which being meditated upon, sung and sounded out chaseth away and putteth to flight the devils themselves. It is of force to adorn the mind with christian virtues, which spring up in them that reverence religion with ecclesiastical songs." Thus far Justinus Martyr. Of which words being in themselves so clear and evident to prove the lawful use of Musick in the church; I say nothing but this, that as he plainly alloweth singing, so he excludeth not all musical instruments, but such as are fit for children. Athanasius, Bishop of Alexandria, in Africa, who lived about the year of our Lord 329, writing to Marcellinus of the interpretation of the psalms, among other things which he speaketh in the commendation of this excellent gift of God, sheweth why it pleased God to ordain the use thereof. As we do utter (saith he) and deliver our inward thoughts by our words, so God willing to have the melody of our words to be a sign of the spiritual consent which is in our minds. *Psalmos vt modulis canerentur instituit, &c., cũ huiusmodi harmonia recitari voluit,* ordained that psalms should be sung with Musick and would have them recited with such harmony: *Vt inde cõcinnitas animoru, &c.* That thereby the quietness of the mind which is well disposed may be known as it is written, "If any man be sorrowful let him sing." And a little after speaking of instrumental musick he useth these words;—"To praise God upon the well-tuned cymbals, upon the harp and psaltry of ten strings, is a note and signification that there is such a consent between the parts of the body as there is among the strings." And sure this, his saying, is proved by experience, for as even our senses witness unto us that if we strike only one string of any instrument the rest of that tone also give a certain kind of sound as if the striking of one pertained to them all; so in our body if anything be pleasant or grievous to any part, it is also pleasant or grievous to the whole. Good reason therefore that the tongue profess in divine service, ye which ye heart believeth and what both heart believeth and tongue confesseth, good reason that both hand and whole body testify to their power. The like hath St. Austen in the prologue he writeth before his enarrations of the psalms. "Because (saith he) that the Holy Ghost did see that man's mind by nature did forsake the way of virtue and incline to the delights of this life, and that it might be incited and stirred up to tread the paths of virtue by sweet harmony, he mingled the efficacy of singing with his doctrine; that whiles the ears are delighted with the sweetness of the verse the profit of the word of God might by little and little distil into their minds, much like unto a skilful physician, who when he will minister any sharp or bitter potion to his patient useth to anoint the mouth of the cup with honey lest the diseased or sick person should refuse the profit for the bitterness thereof. And lest that we should think that he speaketh not this of the Musick in the church he defineth a psalm to be one voice of the whole church; whereupon in the same place breaking into a wonderful commendation of psalms he addeth, *Psalmus tranquillitas animarum est, &c.* A Psalm is the quietness of souls, the standard bearer of peace, a restrainer of the perturbations and rage of our cogitations, repressing wrath, bridling wantonness, inciting to sobriety, making friendship, bringing those to concord which were at variance and a reconciler of utter enemies. And in another place, telling first how he became a christian he useth these words—*Quantu pleni in cãticis tuis &c.* How great abundance of tears did I shed at the hearing of thy hymns and psalms and how inwardly was I moved with the voice of thy sweet singing congregation! Among other virtues Gregory Nazianzen commendeth this one in his sister Gorgonia; that she was skilful in singing, and used it very often. And surely no marvel, seeing Chrysostome attributeth these divine properties thereunto. *Musica*—saith he *mentem e terra abducit &c.* Musick doth withdraw our minds from earthly cogitations, lifteth up our spirits into heaven, maketh them light and celestial. And therefore it is that Tertullian giveth this general exhortation *sonent inter duos Psalmi, &c.* Let psalms and hymns be sung even of two, and let them provoke one another, whether of them can sing better to his God. Athanasius, in the place above cited, giveth this reason why we should not only sing but also sing cunningly and artificially to our maker. *Modulatim recitare Psalmos, &c.* To sing psalms artificially is not to make a show of cunning Musick, but an argument that the cogitations of our minds do aptly agree with our musick, and that reading which observeth the law of feet and numbers is a sign of a sober and quiet affection in the mind. For both to praise God upon well sounding cymbals and upon the harp and psaltry of ten strings, is a note and signification that the parts of our body are so conjoined and linked together as be the strings, &c. To the same purpose speaketh Athanasius at large in the same place; and his meaning is as well to show how good and comely an ornament Musick is in the church (which as in those days it was not doubted of, nor once called in question, so needed no exquisite apology) as to declare the profit and use which it hath even in private meditations; for, saith he, they that sing so as the melody of words with the quantity of them may agree with the harmony of the spirit be those which sing with the tongue and with understanding also, neither do they delight themselves only, but also bring wonderful help to those that hear them. For he that singeth well doth frame his mind to his song, and bringeth it, as it were, from an inequality to a certain equality and proposition, not that he is moved by anything, but rather that he doth perceive thereby the affections and imaginations of good things, and stirreth up in his mind a greater desire to do

good afterwards. For the soul being intentive to the words doth forget the affections and perturbations; and being made merry with the pleasant sound, is brought to a sense and feeling of Christ, and most excellent and heavenly cogitations. To their former authorities it were an easy matter to add more innumerably, but I will content myself and the reader with a few. Eusebius, in his twelfth book *de præpatione evangelica* useth these words—*vt pueri animus legem it a sequatur vt vna cum ea &c.* To the the end that the minds of children may so follow the law, that they may together therewith rejoice and be sorrowful, let them learn and sing often such odes and songs as contain the praises and dispraises of those things which the law doth praise and discommend; and he addeth this reason—*Quoniam teneriores anim rationem virtutis non suscipient ludo atque cantu præparantur; Jure igitur apud nos prophetarium odæ a pueris addicuntur.* For the tender minds of children are therefore to be prepared, with daliance and mirth, because they cannot conceive the reason of virtue at the first. Good, therefore, is that use amongst us that the psalms of the Prophets should be learned by children. And St. Chrysostome upon these words of the 134 Psalm.—*Psallite nomini eius quia suave est* hath this sentence *Hoc dicit ostendens rem ipsam habere quandam vel per se voluptatem vnà cum vtilitate, &c.* This he saith to show that the thing itself hath, of itself, a certain pleasure with profit, for the principal gain thereof is to sing hymns unto God, to purge the soul, to lift our cogitations on high, to learn true and excellent knowledge, to argue of things present and things to come. Besides these things it hath also by melody great pleasure and some comfort and recreation, and maketh him that singeth grave and reverend. And that it maketh men such, it is manifest in as much as one interpreter saith, it is a comely thing, and another it is a pleasant thing; for both say true, for although he that singeth be never so outrageous, yet while he doth reverence the psalm he doth pacify the tyranny of his outrage. Although he be overwhelmed with mischiefs, and overcome with the heaviness of his soul, yet while he taketh pleasure in singing he easeth his heart, extolleth his cogitations, and lifteth up his mind on high. This part might wonderfully be amplified, as with the speeches of ancient fathers; so also with the practice and example not only of themselves, as is before declared, but also of most noble and renowned Emperors as of Constantine the Great; Justinian; Theodosius, the younger; Valeris, the emperor; and Carolus Magnus, which may be confirmed by the testimonies of Eusebius, Nicepherous, Gregory, Nazianzen, and Carion in his chronology. Eusebius thus testifieth of Constantine: *Cantare primus incœpit vna oravit, conciones sacras reverentur audit: adeo vt rogatus vt confideret, respôderit; fas non esse dogmata de Deoremisse, &c., sequitur audiri.* He first began the psalm, prayed together with the people, heard holy sermons with reverence, insomuch that being desired to sit down, he answered, it was not meet that those things which were declared concerning God should be heard remissly and negligently. Nicepherous, speaking of Justinian, sayeth, *Justinianus imperator octavo sui imperii anno constituit vt in concionibus ecclesiasticis concineretur illud, Vnigenitus filius, &c., verbum dei, &c.* Justinian the emperor, in the eighth year of his reign, instituted that that ditty, the only begotten son and word of God, &c., should be sung in ecclesiastical meetings. And of Theodosius, the younger, *Theodosius minor imperator, cum tot a ecclesia supplicationem fecit pro serenitate, &c., ipse quidem medius hymnis canendis primit privati habitu incidens.* Theodosius, the emperor, made his supplications with the whole church for fair weather, and went in the midst before them in the habit of a private person, while they sung their hymns. So Nazianzen speaketh of Valens. When the Emperor Valens entered into the church where St. Basil preached—*τὸν ἀχοὴν ὠιρβαλεοῆ τῦ ψαλμοδιᾶ ρατσβροντεδη*—hearing the sound of the psalms, was stricken as if it had been with thunder. So doth the history record of Charles the Great. *Quandocunque sint in urbibus accessit ad psalmodium, &c.* Whensoever he came to any city he went to the Psalmody, and sang himself, appointing unto his sons and his other princes lessons to be sung, and joined his earnest prayer with the godly.

The epistle of the bishops which were of the counsel of Antoche against Paulus Samosatinus, the heretick, among other things layeth this to his charge, *quod psalmos et cantus, qui ad honorem Domini nostri Jesu Christi decantari solent, taquam recentiores, et, a viris recentioris memoriæ editos exploserit.* That he hath thrust out of the church as new and made by men of late memory those psalms and songs which were wont to be sung in the honor of our Lord Jesus Christ. Whereby it may appear that as all the reverent assembly disliked of the attempt of Paulus in abolishing the use of singing, so also they thought it a meet ceremony and ornament for their churches. To these antiquities of former times it shall not be unneedful to add the opinions of later writers, as of Bullinger, Peter Martyr, Calvine, Wolphius, Beza, and others, who are all with one consent (although some, I confess, be earnest against artificial musick in the church) yet make this resolution, that as all other things which of themselves be good may be both well and evil used, so musick likewise hath doubtless a good and profitable use in the church, howsoever, in the time of Popery the right and lawful use thereof hath been quite extinguished and forgotten. And surely if any man think that I have in this treatise taken upon me the defence of the unlawful use thereof he may well take just occasion of the offence. But I am so far from allowing of the abuse and of Popish church musick that I detest both the one and the other. Look upon the several tracts of these men whom I last mentioned. Ballinger in his 5 Decad and 5 Sermon: Peter Martyr upon 5 chap. of the Judges; Calvine in his Institutions and in his Commentaries upon the Psalms, namely upon the 4th, 48th, 67th, and 98th Psalms; Wolphius, upon the 12th chap. of Nehemiah; Beza upon the 3rd chap. to the Collossians; and in divers other places, and you shall find all the contention to be against the abuse, not one word against the right and lawful use thereof. Here I willingly omit Brentius and all the Lutherans, with whom I see no reason why in this point we should not most constantly agree, so that all things be done to edifying and to the praise of God. Wherefore I will conclude this part with that saying of St. Ambrose in his Hexameria. *Quis sensum hominis gerens non erubescat fine psalmorum celebritate diem claudere cum etiam aves minutissimæ soleni devotione et dulci carmine ortus dierum ac noctium persequantur.* Who is he bearing the sense of a man which is not ashamed to end the day without the singing of psalms, seeing even the little birds with solemn devotion and sweet notes do both begin and end the day?

(*To be continued.*)

PROFESSOR WYLDE'S FIRST LECTURE AT GRESHAM COLLEGE.

(From the Musical World, *December* 5).

In selecting the theme or thesis of the course of lectures I am about to deliver (the first since my appointment to the office of Lecturer on Music at this time honoured College), I have considered well how it is most in my power to carry out the intentions of its noble founder in establishing these lectureships.

In the absence of any "*lex scripta*," which would have, perhaps, fettered any lecturer and have cramped his remarks within the bounds set to art and science in days gone by, I think some kind of conjecture can be formed as to the views and wishes of one so enlightened as Sir Thomas Gresham, could he now "*viva voce*" supply the wanting instructions.

In most cases where there is no "*lex scripta*" for guide and direction, recourse is had to the "*lex non scripta*" (*i.e.*), tradition.

But art and science progress so rapidly that the traditional instructions of the founder, were they adhered to, would (perhaps, equally as well as written), rob his gift in the present time of the value and use to which it might be applied.

Reading and expounding certain books in Bœthius was, in the time of Sir Thomas Gresham, regarded as the proper course of study for musical university degrees, and it is not improbable that, had any instructions been left by the founder, they would have insisted on the teaching and expounding of these works, which would not have proved very edifying to a general audience.

Being free, therefore, to lecture on any subject connected with music, I intend, bearing in mind the acquirements of the age, to use the privileges of the office to which I am appointed, to discourse on subjects belonging to music as an art and science, according to our views at the present time, in such a manner

as may, I trust, be of benefit to those who desire instruction as well as musical recreation. I cannot hope to surpass in style and diction the many learned men who have lectured within these walls, but, as I am one of the few musicians by education who have held the appointment, it is possible the subject of my discourses may be more directly in consonance with the views of the founder.

I find on referring to the list of Professors at this College, that only four out of sixteen who occupied the chair have been acknowledged musicians; the others have been for the most part learned men, such as Dr. Richard Knight, a celebrated physician of his time, and a voluminous writer on every subject except that to which he was appointed in this College, viz., music; Sir Thomas Baynes, the "Fidus Achates" of Sir John Finch, the brother of the famous Heneage Finch, afterwards Earl of Nottingham; the Rev. Dr. Shippen, Principal of Brazenose College, Oxford, &c., &c., &c.—all men doubtless able from their varied accomplishments to lecture on any theme, but less formed on that account to discourse on theoretical subjects. I would here take the opportunity of referring with regret to the loss which not only this College but the musical profession has sustained by the death of the late occupant of this office, one of the few *real* musicians who have held it. The precept "De mortuis nil nisi bonum," is one which leads men to eulogize those who have passed away from among us, whether they deserved it or not, according to our standard of excellence; but, it is not in *conventional* terms that I would speak "in memoriam" of the late Professor Edward Taylor. Nothing which I can say, I am aware, will add to the reputation he has left behind him, but I would record in this place (the scene of some of his labours) that the respect shown him whilst amongst us will cling to his memory now that he is departed, and that his name will continue to be held in respect by those who knew him in his professional capacity and private life.

I will now say some few words about the means by which these lectures may be made popular as well as instructive. A discourse on music, unrelieved by examples or illustrations, and not containing anything beyond a mere disquisition, would, I feel, very soon become uninteresting and wearisome. I wish, however, to make these lectures somewhat different from the kind generally delivered at Literary and Scientific Institutions. The object of most institutions in giving Lectures on Music appears to be to get up a concert, which for the most part consists of music totally unfitted to improve the taste. The programme is generally interspersed with anecdotes of composers, their habits and modes of living, in fact, anything likely to amuse and attract a paying public. Now, anecdotes and amusing stories are all very well in their place; but they do not convey instruction, nor, with few exceptions, do the lives of the "sons of song," poetic or musical, contribute any very instructive examples. Geniusses are often very erratic in their worldly proceedings. Extraordinary mental capability for doing one thing well is often accompanied by a "want of judgment" in other things, and by little self-control. But the "eccentricities" of great poets and great musicians should be forgotten, unless introduced in "the works" which they have left behind them, and certainly ought not to be "raked up" as bits of "scandal" and amusement. What does Bulwer say on this subject, in his poem *The Ideal World?*

"Survey the poet in his mortal mould,
  Man, amongst men, descended from his throne;
The moth that chased the star now frets the fold,
  Our cares, our faults, our follies are our own;
Passions as idle, and desires as vain,
  Vex the wild heart and dupe the erring brain.

But in reference to their works he says:—

Hence is that secret pardon we bestow,
  In the true instinct of the grateful heart
Upon the sons of song; the good they do,
  In the clear world of their urainan art
Endures for ever; while the evil done
  In the poor drama of their mortal scene
Is but a passing cloud before the sun;
  Space hath no record where the mist hath been.
Eno', the giver in his gifts to scan
  To bless the sheaves with which thy fields are ripe . . . .
Ner, blundering, guess thro' what obstructive clay
  The glorious corn seeds struggled up to day.

Lectures on music consisting of anecdotes and biographical notices have no more to do with instruction in the art than with science, under which name music is allowed to enter into the curriculum of Literary and Scientific Institutions.

Lectures of this kind at all events ought not to be admitted within these walls; here there are no coffers to fill; Art, therefore, need not be lowered for that purpose, but kept upon its high pedestal. If acquaintance is to be made with Art, let it be by exaltation of its admirers, not by bringing it down to a degrading level. The love of a pure and elevated style of Art is not, as it were, indigenous in the mind; it comes by study and reflection, and forms the crowning pinnacle of our civilization. For these engaged in daily occupation, it is not easy to find time to study more than that which brings immediate advantage; it is not easy to learn to appreciate the beautiful in Art. But, I say, let all the time at our disposal be employed in the endeavour to acquire a taste, which, in any art, the more it is cultivated the greater is the pleasure derivable from it. I intend to let the illustrations with which I furnish you be such, as will, I trust, promote this object, as well as illustrate my remarks.

My lecture this evening is on "*Form*" in musical composition.

The art of composing music is an imitative art, all the great composers *owe* more or less to their predecessors, although in almost all their works individuality and originality are apparent.

Some are of opinion that the faculty of composing music is a gift bestowed by nature, similar to a good voice, or correct ear; that composers owe everything to what is called genius; that writing in moments of inspiration they produce what is beautiful intuitively without design, except so far as the will is concerned, and without labor, except as far as it is occasioned by transmitting the ideas received.

Now, I am not going to deny that nature endows some people with a faculty which enables them to become musical composers and withholds that faculty altogether from others. I am not going to deny that musical composers, as well as those otherwise gifted, do sometimes appear to be under some extraordinary influence, which enables them to produce (with apparently little trouble or mental exertion), the sublime and beautiful in a form never before presented, as if it had been revealed to them.

To deny this is to deny the possession of genius at all, and to say that where mental capacities are equal, the same result ensues. No, what I desire to show is, that conceptions of the beautiful are only of use to the patient "Art laborer," to the imitator of the acknowledged forms of musical art, to the thoughtful designer and constructor who designs and constructs after models of known excellence, guided by a taste formed upon the study of what his predecessors had done, and impelled by a sentiment of the mind to give expression to that craving for the new and beautiful, which, like a spirit within him, permits no rest until it has attained it or exhausted itself in the attempt.

Suppose a figure of supernatural beauty presented itself to an accomplished painter or sculptor in a trance; that he had a revelation of what real beauty in form is; his perfected skill might enable him to produce an embodiment of the beautiful far above any imaginative conception. But of what avail would such a vision be to the comparative unskilled artist? Would not his unpractised hand fail in power to delineate that which he has seen? And would not his attempt at expression be marked by signs of his own unskilfulness, and have no similarity with the perfect form presented to him? For all purposes of reproduction, he might as well have not seen the vision, and he could no more fix the beautiful figure in enduring colors or material than the early philosophers could the fleeting image in the Camera, before the discovery of photography.

Now, conceptions of the beautiful in music doubtless are not restricted to great creators. Visions of the beautiful *may* have filled the minds of very unskilled musicians; but if the skill have been wanting to form the outline of its embodiment; if the imitative art be deficient; if the manipulatory power fail; if fettered by the trammels of the art, overwhelmed by its difficulties, the mind lose the impression it received and the conception has not been realized, of what use has such a vision or conception been to the musician? For all purposes of communicating pleasure to others, that susceptible musician may as

well never have existed; his visions are those which may have wrapt his own soul in *extasy*, but not have contributed to the transport of any other. We have many musicians of this kind. I could name many works, in which, amidst a chaos of ideas and ill constructed forms, a feeling of the beautiful is discoverable, and the composers of which, better art, more acute observation and study of acknowledged masterpieces might have enabled to take rank far above their present condition, and perhaps have urged on to accomplish things destined to enduring fame.

Believe me then, there is no mystery in musical composition; it results from a study of form, and is an art that can be imparted like all other arts; and the power of acquirement varies, as well as all other powers of the human mind in different people; but the conception of the "beautiful," the longing desire and cravings of the soul for that which is unseen, for a taste of that true beauty of which it is only allowed occasional glimpses: this power and these emotions cannot be communicated. Whence they proceed and how they arise is as unintelligible as any other problem of the Psychologists, and will ever remain so; consequently Art cannot make a poet-musician, but Art can make the pen ready to depict the beautiful, when it presents itself to his imaginative faculties, and he feels desire to give expression to those emotions and sentiments which, as they are not always active within him, are pure inspirations or revelations of the beautiful.

I have said the art of composing music is an imitative art, but the imitation practised is not like that in the sister arts of Painting and Sculpture. In sculpture, the artist seeks to represent or imitate in marble well known and admired forms and features, or forms and figures of such beautiful properties as seldom or never are found existing in one natural object, but which by imitating the separate beauties of many, he unites into one form of more than ordinary beauty. In painting, the imitation of nature is not so direct; the subject to be represented is idealized and the effect of reality is produced, not by an exact copy of nature, but by that representation of it which cheats the imaginative faculties into a belief that what is represented to the eye is a reality, not a delusion. In both arts, however, the imitation practised is that of nature. Now, in musical compositions by the great masters, there is neither a direct nor idealized representation of nature practised, (except in some few exceptional cases, such as in Beethoven's Pastoral Symphony, where the notes of the quail, nightingale and thrush are introduced) but the imitation is confined to that of conventional forms of construction and design, which have grown up from very meagre outlines to their present elaborate dimensions. Unity and propriety of form are two especial attributes of the beautiful. In imitating conventional forms of construction and design these attributes are ensured; hence the desirability of attaining excellence in the imitative branch of the art.

(*To be continued.*)

CORRESPONDENCE.

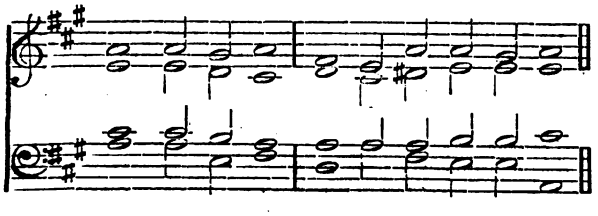
(To the Editor of the *Choir and Musical Record*).

TE DEUM.

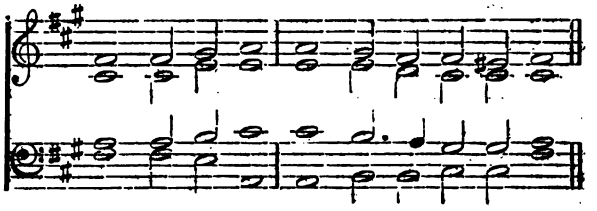
SIR,—Referring to your remarks, page 219, in No. 19, on the Te Deum, this hymn is confessedly a difficulty with all choir-masters who endeavour to adapt it to chants. The *Choir and Musical Record* might be of great use if you will allow it to be the medium of an exchange of ideas among choir masters and others on this difficulty.

I beg to begin by enclosing two chants that have been found to work admirably. They are adapted to the verses as marked above each chant.

1 to 16, 19, 24, 25, 29. CROTCH.



17, 18, 20 to 23, 26, 27, 28. G. EDWIN.



I hope some other of your readers will give us the benefit of their practical experience. J. G. W.

SIR,—In answer to your correspondent C. J. E., who asks what I consider a sufficient bass for an organ of 23 stops; if the great manual is on the usual scale of a church organ of about that size, the following would be my notion of a pedal organ to it:—

1. Open diapason (wood or metal), 16 feet.
2. Bourdon (wood), 16 feet tone.
3. Principal (metal), 8 feet.
4. Bass flute (wood), 8 feet.
5. 12th and 15th (metal).
6. Trombone (wood), 16 feet.
7. Trumpet (metal), 8 feet.

If there are not funds for this, then take numbers 1, 2, 4 and 6. 2 and 4 will then form a good light bass to a choir or swell manual, and the requisite power in other cases must be got by coupling. I do not think a medium between these two schemes would be of much use, as the pedal would then be too light for the full organ if uncoupled, and too heavy if coupled. The 16 ft. reed should in neither case be a noisy one, but of a round rich tone, such as would blend with the rest of the organ, and might be effectively used even with the Gt. manual diapasons. Of course, in a large instrument, a powerful reed of the *Tuba* species is most valuable for taking a *Canto Fermo* on the pedal. An additional motive for having an independent pedal organ is that the organ compositions of Bach, which form by far the finest material for out-voluntaries, &c., cannot be played in their integrity without one.

As C. J. E. has referred to my remarks about the clergy in a former letter, I will just observe that I quite admit the general truth of your comment on said letter, particularly as to the importance of a clergyman taking every possible interest in his choir and music. What I deprecate is the despotic interference, *in the wrong direction*, of those who do not in the least understand the subject; and if you knew what I have sometimes suffered from this you would sympathise with me. I have not, like C. J. E., been troubled with choir-masters; in my case it has been the clergy who have put upon me *Helmsley* and other inhuman tunes with such names as *Justification*, *Sanctification*, *Gratification*, "et omne quod exit in" *ation*. (Are they not written in the books of the Psalmody of Webbe and Westrop?) I am in a purer atmosphere now; but in many churches about here the taste for that sort of thing is quite rampant. There is a fair circulation of the C.M.R., which may cause an improvement in time.

In the admirable letter from "A Country Gentleman" the exact system is recommended which I am now trying to adopt in connection with my own church. The only obstacle is the want of a tune book for the congregation; if I can get Chope's Hymnal introduced I think the thing will be done. H.H.S.

ANTIPHONAL SINGING.

SIR,—The suggestion of your correspondent as to the antiphonal division of each verse is undoubtedly right in principle; but the old custom was probably discontinued on account of its monotony. What should you think of the following arrangement?

PRECENTOR (*Solus*).—1. O come, let us sing unto the Lord:

DEC. (*South, or men's side.*)—Let us heartily rejoice in the strength of our salvation. 2. Let us come before his presence with thanksgiving:

CANT. (*North, or women's side.*)—and shew ourselves glad in him with psalms. 3. For the Lord is a great God:

DEC.—and a great king above all gods. 4. In his hand are all the corners of the earth, &c., &c.

If you want to see a hobby ridden to death you would naturally go to St. Mary Magdalene's, in Munster Square. The way in which they have developed the craze about the unisonous singing of Gregorian tones in that church, however, would rather astonish you. The choir *yell* through the psalms not only in unison, but with the organ *fortissime*, pedals and all, in octaves! The effect, to a stranger, at all events, is perfectly terrific. Another freak of the choir in this church is to lengthen the last syllable when they intone, until each sentence finishes with a perfect bray.

Can you explain to me what is the meaning of the old ritual phrase "*regimen chori.*" A.

E.H.—Thanks. Sacred and secular shall not again be mixed.

ALTO.—The association for the encouragement of music has not yet been formed—at least we hear of no fruits.

F.H.—Pure, proof, English tin, are different epithets to express the best metal—most organs would be the better if they had more of the last mentioned, and organists themselves would fare none the worse. At all events, we speak from the heart.

A.M.C.—A musical college! It were a consummation devoutly to be wished. Have recourse to a good organist or choirmaster.

IGNORAMUS.—The phenomenon is not uncommon. Of course only the unisonous echo would reply, though harmonics may be heard at a distance proceeding from it.

BETA.—Learn to take breath without visible effort, quickly and plentifully. Take breath often, if your lungs are weak.

S.S.—A bass voice is unfit for a song which requires brilliant display.

FLORA.—Avoid the sigh-away, die-away, maudlin style of song.

L.M.—A note should not be slid or glided into, but sounded full and plump at once, without any crescendo, and then held firmly.

J.G.D.—"Norton" is very good; but we should like to see a little more motion among the parts, instead of the first order of counterpoint throughout.

H.J.—For counterpoint, we refer you to Mr. C. C. Spencer's work in Weale's Series, and Novello's Musical Literature. *The Choir* for Nov. 14 should contain the continuation of Dr. Blow's Sanctus, &c. Covers will be got ready in due time.

EDMUND SEDDING.—Many thanks for your letter and kind offer.

MISCELLANEOUS.

On Sunday the 20th instant, the proper anthem, "*This is the record of John,*" will be sung in the Abbey Church of S. Mary the Virgin, Sherborne. Dr. Blow's *Sanctus* and *Gloria*, lately published in *The Choir*, are also in use in this church.

CIRENCESTER.—On Wednesday the 2nd inst., Mr. Fred Helmore gave a concert at the Corn Hall, which was well filled with the aristocracy and clergy of the neighbourhood. The first part consisted principally of a selection from Mendelssohn's *Elijah*, with solos by Mrs. Merest (formerly Miss Maria Hawes) for whom the contralto parts were originally written. This lady was unanimously encored in "O rest in the Lord," and also in "He was despised," from the *Messiah*, and it was generally remarked that her voice was even fresher and more powerful than formerly. Miss Clark played two pianoforte solos excellently, one by Leybach being encored. The Gloucester College Glee Club rendered able assistance in the choruses.

ABINGDON.—A grand concert was given on Friday evening last, by Mr. Dyson, when the Town Hall was crowded in every part, many not being able to gain admittance. The vocalists were—Miss Elenora Wilkinson of the Norwich Festival, Messrs. Dyson, Marriott, and David Lambert, who have had the honor of singing, on several occasions, before Her Majesty and the Court at Windsor Castle, &c. These gentlemen were assisted in two or three of the glees by two clergymen from Oxford. Miss Wilkinson has a splendid voice, and was encored in "Let me wander, not unseen," Handel); as was also Mr. Lambert in "I'm a roamer" (*Son and Stranger*) Mendelssohn; and Hatton's "Gallant Knight." Mr. Dyson gave "Oft in the stilly night," Moore, in which his fine tenor was much liked, and Mr. Marriots's "Daughter of Israel" was an artistic performance. The glees were exceedingly well sung. Mr. Pearson played Thalberg's pianoforte solo on "Home, sweet home," with variations, in first-rate style, and also officiated as accompanyist and conductor.

AN IRISH WAKE.—To Turlough O'Caralon, a celebrated bard, who died in 1738, we are indebted for the greater part of the Irish melodies. Formerly on a death, the corpse was dressed in grave clothes, and ornamented with flowers, and singing mourners, called Keeners, were engaged to sing over the departed during the night; some stood at the head and others at the feet. The leading bard at the head sang the first stanza of the cooinan, or funeral song, accompanied by the harp; then the foot semi-chorus began the lamentation or ulaloo, which was answered by the head semi-chorus, and then both united in one general chorus. The chief bard at the foot began the second gol or lamentation, which was followed up as before—such was an ancient Irish wake.

CHRISTIAN SACRIFICES.—"Ye shall offer of a free mind, a male without blemish unto the Lord; not blind, nor broken, or maimed, or having a wen, or scurvy, or scabby, or ill-favoured, &c."—Which seems to me as if Christ Jesus, or any of his deputies, (viz., S. Paul, &c.), should say now unto Aaron, viz., the Archbishop; and to his sons, viz., the whole Clergy; and unto the people of Israel, viz., the whole Christian Congregational Churches (none excepted), ye shall offer these sacrifices of praise and thanksgiving, viz., psalms and hymns and spiritual songs, of a free mind, viz., liberally, willingly, cheerfully, and without constraint or grudging. A male without blemish, viz., the most principal piece of industry which art or nature has furnished you with ability to perform with. Not blind, viz., not ignorantly, but skilfully (for we ought to be skilful in the service of God). Not broken, viz., not divided, but united. Nor maimed, viz., not out of time, but in concord. Not having a wen, viz., not having any superfluous vain actions either of ostentation or seeming holiness; but in all humility and simplicity of heart. Nor scurvy, viz., not envious at another who has a better faculty than yourself; but rather rejoice in him, and applaud him. Nor scabby, viz., not giving any infectious ill examples, in superfluity of gorgeous attire (beyond your degree, rank, or quality), by pride, or other impurity, but in all purity and humility, both of body and mind. Not ill-favouredly, viz., no conceited humorous behaviours or affected gestures, unbecoming the Service of God, but in all comeliness, sincere-pious gravity and sobriety. Thus may the Sacrifices of praise and thanksgiving be offered up unto God, and accepted of Him; but otherwise not. Therefore it behoves every Christian to examine himself, how he is affected when he is in these performances, and above all whether his heart go along with his voice or not; without the which all will be but as vain babbling, sounding brass, or tinkling cymbals.—*Mace.*

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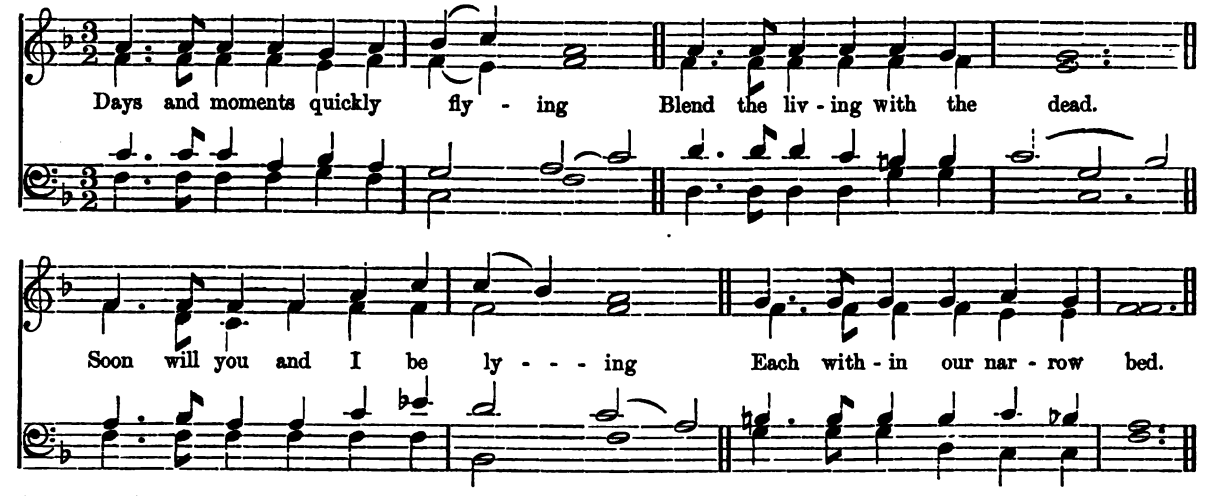
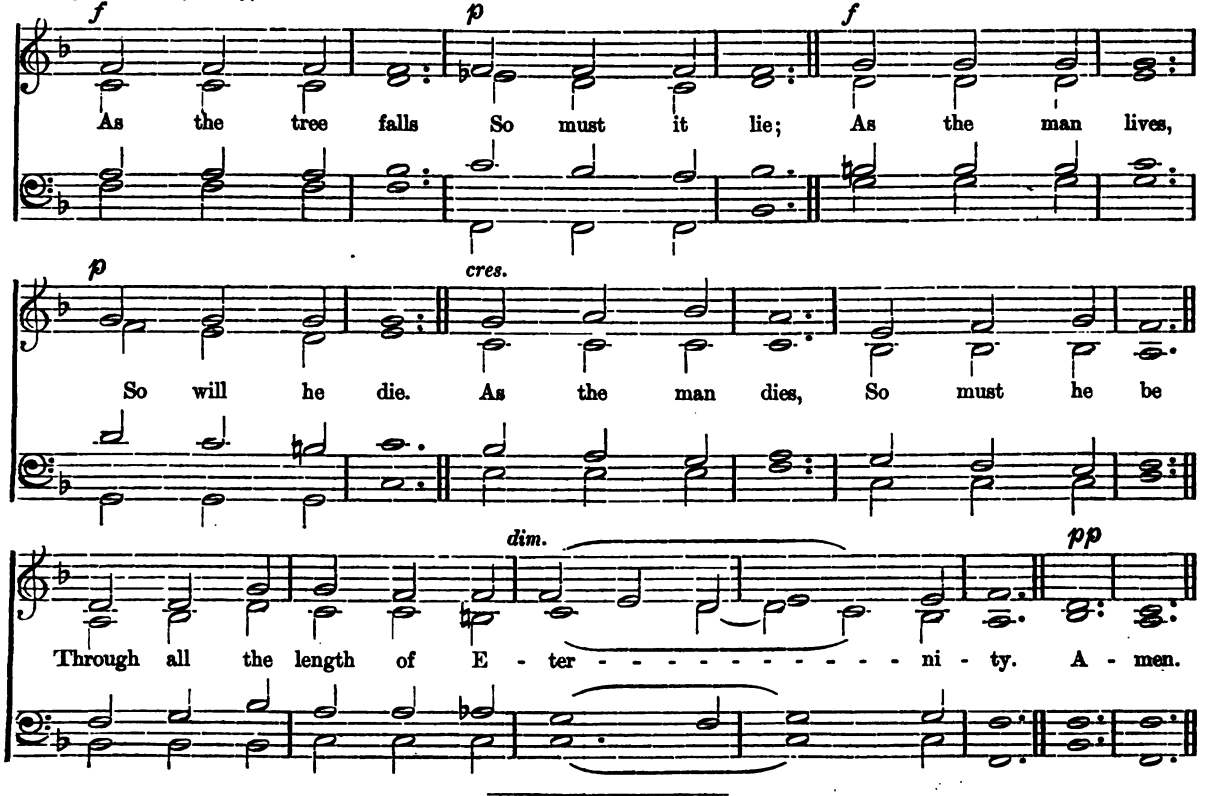


Soon our souls to God Who gave them,
Swiftly will have sped away;
Able now by grace to save them—
O, that while we can we may.

Jesu, Infinite Redeemer,
Maker of this mighty frame,
Teach, O teach us to remember
What we are and whence we came.

Whence we came and whither wending,
Soon we must through darkness go,
To inherit Bliss Unending,
Or Eternity of woe.

After the 4th (or every) Verse.



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5 The winds whistle cold
6 What shall he have that killed the deer?
7 Come, thou monarch of the vine!
8 Blow, gentle gales
9 Hark! Apollo strikes the lyre
10 {Now tramp o'er moss and fell
11 {Fill, boys, and drink about
12 Who is Sylvia?—what is she?
13 Oh, by rivers
14 Come o'er the brook, Bessie
15 The fox jumped over the parson's gate
16 The tiger couches in the wood
17 Live, Henri Quatre
18 Allegiance we swear
19 Daughter of error
20 Now to the forest we repair
21 Hail to the chief
22 Stay, prithee stay
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"I have often heard Haydn asked which of his works he preferred, he answered, *The Seven Words*. About fifty years ago, I believe, there was a service performed at Madrid and Cadiz called the *Jutiero*. The religion and gravity of the Spanish people invested this ceremony with an extraordinary magnificence—a preacher explained successively each of the seven words pronounced by Jesus from the cross; the intervals between those explanations were filled with music worthy of so grand a subject. The directors of the sacred ceremony made an announcement all through Europe, promising a considerable reward to any author who should compose seven grand symphonies expressive of the sentiments which should be inspired by each of the seven words of the Saviour. Haydn alone accepted the invitation, and sent these symphonies. To what purpose is it to praise them! We should hear them as Christians, weep, believe and tremble."—BOMBET.

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A FEW WORDS ABOUT CHRISTMAS CAROLS.

By Edward F. Rimbault, L.L.D., F.S.A.

The practice of *Carol* singing is of very great antiquity, and may be traced back to the time of the early Christians. The custom is referred to both by St. Paul and St. James; and Pliny the Younger, in his letter to Trajan respecting the Christians, A.D. 107, says, "They were wont to meet together on a stated day, before it was light, and sing among themselves alternately a hymn to Christ as to God."

According to Durand, the bishops, in the earlier ages of the Church, were accustomed on Christmas-day to sing hymns among their clergy, from whence may be derived our Christmas hymns or carols. Bishop Taylor observes, however, that the 'Gloria in Excelsis,' the well-known hymn sung by the angels to the shepherds at our Lord's Nativity, was the earliest Christmas carol.

The term *Carol* appears originally to have signified songs intermingled with dancing, or a sort of divertisement; and it is used in that sense in 'Le Roman de la Rose,' and by Chaucer and other old writers. It was afterwards applied to festive songs, and as these became most prevalent during Christmas, it has for a long time past designated (though not exclusively) those sung during that feast; but these should in strictness be distinguished from Christmas hymns, which are of a more solemn nature, although they are now generally confounded together under the name of carols.

The custom of singing carols became general in the fifteenth century; and in some of the early specimens, scraps of Latin will be found introduced, adopted probably from the Christmas hymns for which these songs were intended as a substitute. So popular did they become, that Wynkyn de Worde, one of our earliest printers, was induced to print a collection of them in the year 1521, containing, amongst others, the celebrated "Boar's Head Carol," anciently sung upon the introduction of that dish on Christmas-day. In the instructions given for the regulation of the household of Henry the Seventh, the ceremonies to be observed on the several feast-days during the Christmas are set forth; even describing the particular robes and dress to be worn by the King on each of them. On Twelfth-day he is to go crowned, and wear his robes royal; and on Twelfth-night is the following direction:—

"Item, The chappell to stand on the one side of the hall, and when the steward cometh in at the hall-dore with the wassel, he must crie three tymes Wassel, wassel, wassel.; and then the chappell to answere *with a good songe;* and in likewise if it bee in the great chamber."

This "good songe," above referred to, was no doubt a carol; and in the book of expenses of Elizabeth, queen of Henry the Seventh, in the eighteenth year of his reign, we may see the value of one in those days, as William Cornyshe, who appears to have been a favourite poet and composer at court, then received 13*s.* 4*d.* in reward "for setting a carrall upon Christmas-day." In the British Museum, additional MSS., Nos. 5465 and 5665, being collections of ancient songs in the time of Henry VII. and VIII., are some carols and pious songs, with the music in three and four parts. Among the composers Edmund Turges, Gilbert Banaster, and the before-named Willian Cornyshe; and perhaps the 13*s.* 4*d.* carol may be in the collection.

The price of a collection of carols in the sixteenth century was equally moderate with the reward given for setting one, for in the churchwarden's accounts of St. Mary-at-Hill, London, A.D. 1537, is an entry, "To Sir Mark, for Carolls for Christmas, and for 5 square Books, iii*s.* iiii*d.*" In the regulations of the Duke of Northumberland's household in 1512, it appears that the children of the chapel were allowed an extraordinary compensation of 6*s.* 8*d.* for singing "Gloria in Excelsis" upon "Christmas-day in the morning." Carols continued much in vogue throughout this century. Tusser mentions one to be sung to the tune of King Solomon; and it would have been very desirable if some of the genuine and popular carol-tunes of that age had been preserved, which may however be the case, although difficult of proof.

In Shakespeare's time, carols were sung at night during Christmas about the streets, and made a pretext for collecting money. The Reformation also having abolished Latin hymns in the established church, Christmas carols came into general use in the country churches.

"Christmas carols at this time," remarks Mr. Sandys, the author of an elegant collection published in 1833, "were probably divided into two sorts: one of a more Scriptural or serious nature, sung in churches, and through the streets, and from house to house, ushering in the Christmas morning, and sung afterwards, morning and evening, until Twelfth-day; the other of a more convivial nature, and adapted to the season of feasting and carousing. The convivial, or 'jolie carols,' as Tusser calls them, were sung by the company, or by the itinerant minstrels that attended the feasts for the purpose, during the daily revelry, at the houses of the wealthy throughout the Christmas. Some of them were called Wassell Songs, and may be traced back to the Anglo-Normans, who were very prone to conviviality, and encouraged everything that was likely to aid it."

Bishop Andrewes, in his thirteenth sermon "Of the Nativite," preached on Luke ii. 14, "on the 25th of December, 1619, being Christmas-day," celebrates the day as "glorious in all places, as well at home with *Carolls*, as in the Church with Anthemes." And Thomas Warmstry, D.D., the author of a very rare tract entitled "The Vindication of the Solemnity of the Nativity of Christ," in 1648, thus judiciously delivers his sentiments concerning the practice under consideration: "*Christmasse Kariles*, if they be such as are fit for the time, and of holy and sober composures, and used with Christian sobriety and piety, they are not unlawful, and may be profitable, if they be sung with grace in the heart."

THE PIFERARI IN ROME.

By Edward F. Rimbault, L.L.D., F.S.A.

During the festivities of Christmas and of the New Year at Rome, there are few objects more deserving the attention of an observer of national peculiarities than the appearance of the Piferari, or Calabrian peasants, who, in commemoration of the announcement of the Nativity to the shepherds, have, from time immemorial, been accustomed to perform a kind of mendicant pilgrimage to the principal shrines of the "Eternal City," before which they chaunt their traditional hymns or melodies; which, having descended unaltered from century to century, are, in the opinion of the Romans themselves, as ancient as the time of Romulus; if, indeed, they be not derived from a still earlier period. These hymns or invocations, which are now addressed to the Virgin, were, in all probability, chaunted in former times in honour of Cybele, the Dea Syria, whose attributes and supposed omnipotence have survived to the modern Cybele of Italy —the "Madonna," Madre di Deo, or Deipara, of the South; where it is by no means unusual, to this day in some parts of

Italy, to be solicited for arms, not in the name of God, but of "*La buona Dea.*" *

It is about the beginning of November that our Calabrian minstrels make their appearance in the Roman states. The singer is, in general, accompanied by two other performers: the one playing the air on a small fife or reed, of the simplest construction (the *Piffero*, whence the name of Piferari, by which these Calabrian melodies are known); whilst the other keeps up a bass accompaniment with the *Cornemusa*, a species of bagpipe, of most rude and primitive form and appearance; the air-bladder being usually made of the untanned skin of an animal, occasionally with the hair still adhering; and the pipes, of hollowed sticks or reeds, similar in shape to the Scotch bagpipe. It has however a sound infinitely superior, and more harmonious in the bass or *drone*, which somewhat resembles that of the organ: it has none of the squeaking, harsh, and insupportable tones of the common bagpipe; and the whole performance has, in the hands of these simple and self-instructed peasants, an effect highly pleasing and characteristic. Occasionally, a boy with a triangle forms the complement to the wandering orchestra. Independently of the public shrines, they appear to have their stated and particular private houses, where they are to perform. No sooner do they make their appearance in front of the house than they are invited into the shop, or into an inner room where hangs, as an indispensable article of the household furniture, the figure of the Madonna and Child; the *Padrone* † lights up the tapers and the performance begins. The *cornemusa* opens with a prelude, accompanied by the piper and the urchin with the triangle; the singer, usually the eldest of the company, and not unfrequently an aged man, then commences the accustomed chaunt, which lasts about ten minutes. Thus they proceed from house to house, and from shrine to shrine, twice during the day, in the morning and evening. The music, monotonous as it is, and incessantly as it is to be heard in every street, to say a very pleasing, not to say touching and thrilling, effect; to which the time, the locality, and other circumstances, mainly, no doubt, contribute. For, as in the case of the Swiss Alphorn, Ranz-des-vaches, and of other wild and simple national melodies, the chaunt of the Piferari, to be properly estimated, requires the accompaniment of its own individual and peculiar circumstances of scene, and purpose, and association.

During the performance, the players invariably stand uncovered, with their hats tucked under under their arms, and with their eyes fixed, with a look of the most intense devotion, on the Madonna and Bambino; ‡ as though they were anxious to read, in the countenance of the sainted mother and child, how far they, too, were satisfied with their music. As for the Padrone and his household, they appear, in most instances, indifferent enough in the matter; nor is it unusual for the Piferari to be requested, at the termination of the pious melody, to strike up some more sprightly tune.

We have annexed, with a literal translation, the most popular and best known of these Piferari Christmas hyms or chaunts—*the Novena dei Piferari del Natale;* the original words and music of which we have procured from a friend residing at Rome.

The word *Novena* is used to signify anything that lasts for *nine days running;* that being the number of days during which the Piferari are supposed formerly to have been in the habit of performing their hymn, in succession, before the shrine of the Madre di Dio At present, however, they usually appear in Rome, and commence their performance on the first day in November, and continue, with scarcely any intermission, until Christmas eve; after which they take their departure for their own homes in the mountains, having previously paid a visit at each place where they have been well received and treated with attention, and left, with the Padrone of each house, a present of a wooden fork and spoon, of their own manufacture in their native mountains of the Abruzze: for it must be understood of this singular people, that they by no means look upon their visits to the shrines of the capital, or to the private houses of the inhabitants, in the light of a begging expedition, but as a serious and religious duty in the nature of a pilgrimage; and it is in this point of view, that their annual visit is regarded and encouraged by the Papal authorities: the Piferari, during their stay in Rome, being boarded and lodged at the Government expense, in the *Ospitale* of the *Pelegrini.* They commence playing at daybreak, as was heretofore the custom with our own Christmas "waights," and continue till the Ave Maria or eventide. Their dress is as rude and simple as their melody and instruments: a high-crowned pointed hat, of the fashion of our Elizabethan period, in the band of which are usually stuck a couple of coloured prints, sometimes in a frame of gilt paper, of the Virgin and child, or a favourite saint; knee-breeches, with enormous buckles; a kind of ancient sandals or leggings, tied up with packthread; and over all, the large well worn, and occasionally patched or tattered, brown or blue mantello. The people, more especially the shopkeepers of Rome, appear to treat them with marked respect; and to consider the giving them alms less as an exercise of charity than as the discharge of a religious obligation. With many, the conviction is prevalent that a visit from the "Piferari" is the sure precursor of good luck and of prosperity in their worldly business and concerns for the ensuing year. In fact, the Christmas festivities of Roma la Santa would be incomplete without the presence of the rough herdsmen from the Abruzze.

Presuming that our readers may feel some curiosity respecting this ancient national melody, which, at the present moment, is resounding in most of the streets and chapels of Rome, we subjoin the following original air, commencing with the Patois-Italian words, and a literal translation.

NOVENA DEI PIFERARI DEL S. NATALE.

OR, NINE DAY'S HYMN OF THE PIFERARI AT THE NATIVITY.

Tu scendi dalle stelli O rè del cielo
E vieni in una grotto al freddo e al gelo,
Giuseppe stava tutto pensieroso quando
Avvisato fu dal Messagiero.
Tutto contento si partiva
Colle Virgine Maria.
Il vecchiarello avendo allora
Un bove ed un Asinello:
In Bethalemme rustica capanna
Li partorì la Virgine Maria,
E non avendo altro servi in cortesia che.
L' Asinell è'l bove in compagnia;
Giuseppe tutto quanto lui s'affanna,
Che fascie e fasciatori lui non avea.
O Bambino, mio divino che vi veggo qui lumar.
O Deo beato quanto vi costa di averci amato.

LITERAL TRANSLATION.

Thou descendedst from the stars, oh! King of Heaven,
And camedst in a grotto,* in the frost and cold.

* "Bona Dea" was, with the ancient Romans, the popular title of Cybele. In the towns and villages of the south of France, the traveller is to this day supplicated for charity, not *au nom de Dieu*, but *au nom* de la BONNE DEESSE!

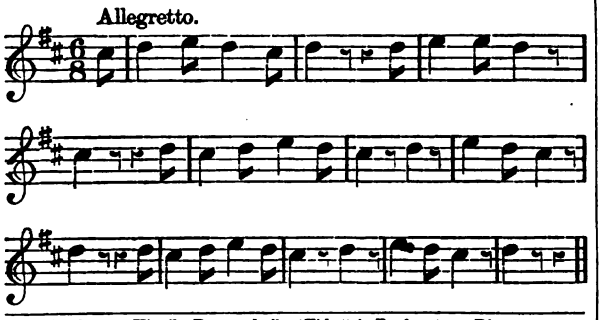
† Master of the house.

‡ The popular term for all representations of the Holy Virgin and Child.

* "*In una grotto.*" This allusion to the advent *in a grotto*, a circumstance which has no warranty in Scripture, is curious, in so far as it would seem to have found its way into the popular traditions from the ancient apocryphal work known as "The Book of Jesus;" wherein, amongst a variety of other details respecting the birth and infancy of the Messiah, mention is made of the birth of the Saviour having taken place *in a grotto* and in the depth of winter. The *Protevangelion*, also, another of the apocryphal New Testament books (*ch.* xvi., *v.* 9,) expressly alludes to this circumstance, "And the midwife went along with him" (Joseph) "and stood in the *cave*," (*v* 10:) "Then a bright cloud overshadowed the *cave*," &c. Nor is it amongst the common people, alone, that this early tradition appears to have been current; since we find it unequivocally adopted by the celebrated religious poet, *Sannazarius*, of Naples, in his great Latin poem, "*De Partu Virginis*," (the Parturition of the Virgin,) which appeared towards the close of the fifteenth century; its composition having occupied the poet for several years; its revisal upwards of twenty; and in commemoration of which event he actually founded a church which he dedicated "To the Most Holy Parturition of the Great Mother of God"—"*Al Santissima Parto della Gran Madre di Dio.*" In this extraordinary production, wherein Pagan allegory and religious facts are most strangely and confusedly jumbled together, without the slightest attempt at historical order or verisimilitude, the shepherds admonished by *Lætitia*, a kind of nondescript being, something between an orthodox angel and a classical nymph, set forward on their peregrination for the discovery of the newly-born God. After a long and dubious search, they at last "discover the *cave* by the braying of the ass." The overjoyed shepherds begin to dance, &c. Joseph looks out of the *cave* and asks what they are doing? Informing him by what means they were sent thither, all of them shake hands and go into the *cave* together; where they sing about forty lines, almost

Joseph stood all pensive when
He was forewarned by the messenger;
Right joyfully he departed
With the Virgin Mary;
The old man having at that time
An ox and an ass.
In a rustic shed at Bethlehem
Did the Virgin Mary lie in,
With no other attendants in waiting upon her than
The ass and the ox for company:
Joseph was sore distressed,
As he had no nurse or swaddling-clothes.
Oh! God-like little baby mine, whom I see here shining.
Oh! blessed Lord how much Thy loving us hath cost Thee!

This simple and primitive melody has afforded a favourite subject to composers; both Handel and Corelli having adopted it, with alterations, in the time and rhythm. A similar remark may also apply to another well-known and ancient national melody, the *Follia d' Espagna;* which has also furnished materials for adaption, by some of the great composers both of the last century and of modern days.



entirely from "Virgils Pastorals." (*Vide* "A Prefaratory Discourse to a New Edition of the Psalms of David, translated into Latin Verse. By Dr. Arthur Johnston, Physician to King Charles the First." London, 1741: 8vo. And quoted in Hone's "Ancient Mysteries," Addenda 278.)

We are aware of no attempt that has hitherto been made to trace the origin of this popular corruption of the Scriptural text. In all probability it has reference to the well-known and peculiar veneration in which *caves, grottos, caverns,* &c., were held throughout the ancient world. The *cruciformed* or *cross-shaped* caverns, in which the great mythraic mysteries were celebrated, are extant in various places to this day; whilst the records of all antiquity prove that *caves* were consecrated to various divinities, more especially to such of them as were supposed to deliver *oracles:* hence, the "Sybil's cave," the "cave of Trophonius," &c. It were, indeed, a matter of no great difficulty to prove that the earliest temples were *caves* or *caverns.* It is therefore probable that some remnant of this ancient belief survived during the first centuries of the early Christian church, and gave rise to the popular notion of the sacred advent in a *cave;* typical, as it may perhaps have been, of the moral darkness which was to be dispelled by the coming of the true and long promised light. With us in England, however, this variation from the sacred text does not appear to have been adopted into the ancient popular versions of the Nativity, or into the old Christmas chants or carols, otherwise sufficiently incongruous or grotesque, which have been current amongst the common people on the subject.

In one of the "Coventry Mysteries," intituled "The Miraculous Birth and the Midwives," being one of the famous "*Corpus Christi*" pageants, formerly, before the suppression of the monasteries, acted, as Dugdale relates, with mighty state and reverence by the Grey Friers' in that city; an account of which "Mystery" or "Pageant" is given by Hone, in his very curious and instructive work "The English Miracle Plays"—the sacred birth, and the adventure of the "mydwyves," is laid, not in a *cave,* but "acording to the homely phrase of the good monkish author, in—

——"An hous of haras, that stant by the wey,
Among the bestys,"——

notwitstanding that the other circumstances of the narration are evidently taken from the same corrupted source, to which we have alluded above. The apocryphal versions, indeed, were industriously disseminated by the clergy amongst the common people, for their improvement and edification; whilst those portions of the canonical books of the New Testament which had been translated into the vernacular idiom by the conscientious zeal and industry of the early reformers, were, as we learn from Lewis's History of England, "condemned, in the Bishop's registers, as prohibited books; for having and reading which, people were detected and prosecuted, and burnt to death *with these little books hanged about their necks.*"

But to return to our "Calabrian Novena." In the succeeding stanza it will be perceived that the orthodox relation is resumed: this is probably a correction, dating from a later period. The expression "*qui lumar,*" near the conclusion, must refer to the figure of the sacred "Bambino" as illuminated by the wax tapers which are burning night and day before the shrine.

The Praise of Musicke.

Reprinted from a rare black-letter Volume, printed at Oxford, 1586.

With an Introductory Notice by Edw. F. Rimbault, LL.D., &c

(Continued from page 239.)

Chapter XI.—Sentences of the Scriptures for the Vse of Church Musick.

Because it may seem a matter impertinent to heap a great number of testimonies of the Scripture for the proof of that which can by no reason be denied, I mean, after some few testimonies and grounds of the Scripture alleged, to touch the point and quick of this controversy. For as much, therefore, as I have hitherto sufficiently proved by the practice of the Church and authorities of Fathers that there is a lawful use of Musick in the Church I will content myself with these sentences of Scripture which I shall here quote for confirmation of the same; meaning, in one conclusion, to prove those two things which are in question; that as well artificial as also instrumental Musick may be used in God's congregation. My grounds therefore are these—first, the testimonies in the Old Testament, whereof I will cite some because all are infinite, Psalm 33: "Rejoice in the Lord, O ye righteous: for praise becometh well the just; praise the Lord with harp, sing unto Him with viall and instrument of ten strings; sing unto him a new song, sing cheerfully with a loud voice," &c. Likewise in the last Psalm: "Praise Him in the sound of the trumpet, praise Him upon the viall and harp, praise ye Him with timbrel and flute, praise ye Him with virginals and organs, praise ye Him with sounding symbals; praise ye Him upon the high-sounding symbals; let everything that hath breath praise the Lord!" *Ad hicherco,* Psalm 81st, the first 5 verses: "Sing we joyfully unto God our strength," &c.; I willingly, for brevity's sake, omit all other speeches of the Psalm. Read, besides these, the particular examples of Miriam, Exodus 15th, of Debora and Baruck; of Anna the mother of Samuel, 1st Sam. 2nd, of all the tribes of Israel, Nehem the 12th, 2nd Chron. 5th 1st Edras 3rd, and infinite more. Whereof I gather not only precept, as in the former places, out of the Psalms, but also example and practice, as out of these places last alleged. And surely considering that Musick is no ceremonial thing, and therefore not abolished with those things that are ceremonial, I see no sufficient cause why that which was so excellent an ornament to Divine Service in those times should now in these latter days be cast out as an unclean thing and have no place nor use in God's Church.

Neither is this practice and service of God a thing either unused in the Primitive Church or not heard of in the New Testament, which is manifest by these testimonies. Let the word of God dwell in you plenteously in all kinds of wisdom, teaching and admonishing your own selves in psalms and hymns and spiritual songs, singing with a grace in your hearts to the Lord. And again, speaking unto yourselves in psalms and hymns and spiritual songs, singing and making melody to the Lord in your hearts, &c. Hitherto join also the examples of Christ and his disciples, Matt. 26; of Zacharias and the Virgin Marie, Luke 1st; and tell me why both the commendation of this exercise, given by the Apostle (for I will not call it precept), and the example both of our Saviour and other blessed Saints of God may not be a sufficient warrant for us to practice that in our churches which they performed in former ages. And surely if every action of Christ be our instruction and an example whereunto we should frame ourselves, why should Christ have been author of that which He allowed in Himself and in His Apostles, if He were not willing that we should take example thereby to imitate both them and Him? Now, if we consider to what end the custom of singing was used, we shall perceive that it was not so used as that singing and the sounding of organs should be a deed meritorious to obtain remission of sins and life eternal (as the Jews imagine of their songs, and the heathen of their sonnets) or as the hypocritical Monks and Friars sang their seven canonical hours, that the doing of that work, whether with understanding or without understanding it was not material, yet the bare performance of it should be meritorious for the sins of the quick

and the dead. But so that the Lord might decently be praised, whether with humble and hearty prayer as in the time of heaviness, when grief oppresseth, or with singing of psalms and playing on instruments as in the time of joy and mirth, according to the counsel of the Apostle. If any man be afflicted let him pray, and if any man be merry let him sing psalms.

In mine opinion excellent is that interpretation of Master Colnine upon these words in Luke: "Then was with the angel a multitude of heavenly soldiers praising and singing, Glory be to God on high! The Lord," saith he, "by the example of this heavenly melodie would commend unto us the unity of faith and stir us up here on earth to sing the praises of our God," &c. Wherefore a good argument may be gathered out of divers places in the Revelation. That for as much as our life here on earth should with all industry and endeavour apply itself to be like that heavenly life which the angels live above where the twenty-four elders fall down before the Lamb, having, everyone, harps and golden viols in their hands. The voice of which harpers, harping with their harps, John himself testifies he heard, and that they sang, as it were, a new song before the throne, &c. We therefore ought not to omit any part of that service which may either stir us up in devotion or make to the testifying of our earnest and hearty setting forth of Divine Service and beautifying of the Church of God. And surely in the praising of God whom should the Church militant follow rather than the Church triumphant? And whom should the saints on earth imitate rather than the saints in heaven, who behold the Lord face to face and know even as they are known? Doubtless there can be no greater comfort for a pensive soul than to think that he is partaker of the same salvation with the Saints. And as no thing can pierce deeper into the heart of man than that he is called to the same state of praising and lauding God with the holy angels. Howbeit, because I would displease no man nor give just occasion of offence to any, I put this as a principle, that as nothing is to be taught so nothing to be sung in the Church but either that which is set down in the express word of God, or that may certainly be showed to be collected out of it. For I profess that rotten rhymes of popery and superstitious invocation or praying unto saints doth not give greater cause of vomit to any man than to myself; and all either unwritten or unwarrantable verities I so far abhor as that I judge them fitter for grocers' shops and fishmongers' stalls than for God's congregation. So that I thus far agree with the greatest adversaries of our profession that I would not admit any other matter than is contained in the written word of God or consonable thereunto; only herein we differ that they would have no great exquisite art or cunning thereunto, neither the noise of dumb instruments to fill up the measure of the praises of God—and I allow of both. Wherein if I be not too much affectioned methinks they do great injury to the word of God in that they can contentedly permit it to be sung, plainly denying the outward helps and ornaments of art to add more grace and dignity thereunto. And truly if in all other faculties it be not only lawful but commendable also as in painting and speaking to set out their matters with colours and eloquence of words, I see no reason why, to add more grace to the ditty, with the exquisiteness of Musick, should be condemnable in the Church. Wherefore I am of opinion that few of our adversaries can answer this reason, which seemeth to me a general rule and infallible demonstration for the allowing as well of the cunning and exquisite art of singing as of the use of organs and dumb instruments. The Psalms may be used in the church as the author of them appointed. But the Holy Ghost, the author of the Psalms, appointed and commanded them by the Prophet David to be sung, and to be sung most cunningly, and to be sung with divers artificial instruments of Musick, and to be sung with sundry, several, and most excellent notes and tunes. Wherefore in our English church the Psalms may be sung, and sung most cunningly, and with divers artificial instruments of Musick, and sung with sundry, several, and most excellent notes. For proof that the Holy Ghost would have them sung he calleth divers Psalms by the name of the Hebrew word Shir, which is a song, and such a song as ought of necessity to be sung, as Psalm 7th and 120th. That he would have them sung most cunningly he directeth many Psalms, especially and by name Lamnazzeath, that is, to the skilful chaunter, or to him that excelleth in music, as Psalm 4th, &c., that he would have them sung with divers artificial instruments of Musick gittith, and neginoth, and divers other kinds of musical instruments are expressed in the titles of certain psalms, as Psalm 6th and 8th. That he would have them sung with sundry several and most excellent notes and variety of tunes in divers parts and places of sundry psalms is to be seen by the word Sela set down in sundry places, as Psalm 77th, &c., which Hebrew word properly signifieth—now change your voice and that cunningly; now lift up your voice, and that with another excellent tune that the people may be more attentive; and the word Sela is never written but when the matter of the psalm is most notable.

(*To be continued.*)

PROFESSOR WYLDE'S FIRST LECTURE AT GRESHAM COLLEGE.

(*Conclusion of first Lecture.*)

Now, of all forms used, the song form is the simplest and most ancient; next comes fugue, the oldest of the elaborated forms. The song form depended entirely on the verse or poetry to which it was allied; and, if we take a specimen of the earliest piece of music written, we find it contains not a note, much less a bar, more than is required to sing the words. The song which I am about to give you was found inserted in a poem written by one Lambert de Cors, nicknamed "the short." * It was commenced in the year 1140.

The music is written in Gregorian notes of the old lozenge shape; it is quaint, but not void of a certain melancholy sentiment. No bass or harmony is found to this song. If it were sung accompanied by instruments, it is most probable they played the same notes as the voice sang.† (Here follows Illustration the 1st). Now, I want you to remark, in this early example of the song form, how allied it is to the Gregorian chant.‡ There is another song called "Chanson de Roland," which some have said was that to which the Normans marched to battle at the great historical combat at Hastings. The words here are doubtless as old as the date claimed for them, but the music is not authenticated. It has a more modern character than the song you have just heard, so that I do not think it can be cited with confidence; but you will perceive also how the form of the music depends on the verse. The words of the song are—

"Let every valiant son of Gaul
Sing Ronald's deeds, his greatest glory,
Whose name will stoutest foes appal,
And feats inspire for future story.

"Ronald in childhood had no fears,
Was full of tricks, nor knew a letter,
Which, though it cost his mother tears,
His father cried, 'So much the better:—

"'We'll have him for a soldier free,
His strength and courage let us nourish;
If bold the heart, though wild the head,
In war he'll but the better flourish.'

"Roland too much adored the fair,
From whom e'en heroes are defenceless,
And by a queen of beauty rare
He all at once was rendered senseless.

"One hapless morn, she left the knight,
Who, when he missed her, grew quite frantic,
Our pattern, let him be in sight,
His love was somewhat too romantic."

(Here follows Illustration the 2nd.) Now, some who are only acquainted with musical ballads, old and new, may imagine that whatever form may have been to instrumental music, the form

* History does not say why this Lambert de Cors was nicknamed "the short." Perhaps it was in contrast to his poem, which is long. The poem consists of 20,000 lines.

† The verses of this song are Alexandrine, or of twelve syllables. The words are—

"Thus blindly he proceeds whom love at pleasure leads;
As all who live must bear the ills which mortals share,
So all who love with zeal must pain and anguish feel.
Thus blindly he proceeds whom love at pleasure leads."

‡ To the old monks not only are we indebted for the preservation of art in the dark ages, but to these "church tunes," are we indebted even for our secular music—for, in fact, the "Love Song."

of vocal music still depends on the verse to which it is allied, and consequently that no change has taken place in this form of composition. It is not so, however. Musical ballads, it is true, still keep to the form of the verse to which they are wedded, but most vocal pieces are lengthened out, and are not generally confined to the sort of verse with which the music is associated, but follow a conventional and usually-adopted form, like the well-known song, "Deh vieni, non tardar," by Mozart, which you shall hear, and so be able to compare with the form of the early specimen of song. (Here follows Illustration 3rd.)

Now, in the song you have just heard, if you take away the words, and sing the melody to any vocal syllables, the effect upon the mind is the same, for it is the melody which captivates quite independently of the words. Such a song requires no charm of "verse." It is pure abstract "music," and so differs entirely from the first song you heard, which, without the verse, has but small attraction.

I said that the oldest elaborate form was that of fugue. This form of composition originated in the desire to add other parts for other voices to a plain song. In a canon or fugue, the song or subject commenced by the first voice is, as soon as it has finished its phrase, taken up by another voice, whilst the first voice continues to sing something which agrees with the song sung by the second voice; as soon as the second voice has ended its phrase the third commences, the other two continuing to sing parts which agree in harmony with the third voice, and so on. This continuation of the voices after they have given out their phrase or song produces a form much more lengthened than that of a simple song, and constitutes a form which has been followed ever since. It was an immense stride in the art, and the specimen I am about to present to you is wondrous for the time in which it was written, viz., in 1250. It is the earliest piece of music we possess in parts. The words are "Summer is icumen." * (Here follows Illustration 4th.)

I said this composition is a wonderful specimen of art for the time in which it was written, *i.e.*; it must be regarded as such in comparison with the then existing part compositions of the Gregorian school. It contains, however, some of the worst features of that mode of harmonizing a subject or theme, viz., consecutive fifths, and is very monotonous from want of any change of key. In form, however, this old canon, "Summer is icumen," has been the precursor of our modern canon, which is a strict fugue, and, in fact, of all fugues, a style in which Bach, Mozart and Handel, and of late years Mendelssohn, excelled. You shall hear a specimen of this form of composition by Cherubini, called "Perfida Clori," a canon for three voices; also a fugue by S. Bach, who flourished at the end of the 18th century. (Here follow Cherubini's Canon, Illustration 5th; and Bach's Fugue, Illustration 6th.)

Now, in Bach's time these fugues were considered the most difficult compositions for a keyed instrument like the pianoforte and organ. What would they have said in those days to a modern fantasia by Thalberg or other great digital writers of difficulties, a specimen of which, by way of contrast, you shall now hear. (Here follows Illustration 7th, Thalberg's Fantasia).

Fantasias of this kind abound in astonishing effects, and they afford immense scope for display of mechanical dexterity and command over the instrument, but they possess neither the form nor the charm of the beautiful, and soon pall upon the ear. On comparing a fantasia of this kind to the fugue you previously heard, I do not ask you all at once to admire the former in preference to the latter, but I feel convinced that when your taste has been cultivated, and the novelty of the effects produced by digital execution is worn away, the one will be cherished as a work of beauty—and "*a thing of beauty is a joy for ever*"—and the other cast away as a faded flower.

My lecture, so far, has shown you that a knowledge of form in musical composition is the great secret of the art; that musical composition is not a mystery, but an imitative art, which can be taught and learnt and, "*pari passú*," as the forms of musical art are more or less successfully employed, so does the degree of imitation appear greater or less, the mystery of production more or less wonderful, and the result more or less delightful. I would say to those who have an ear and taste for music, study the forms of composition; if you derive pleasure from hearing music without understanding it, your pleasure will be infinitely greater when the mind is satisfied as well as the ear delighted, and there can be no real mental satisfaction in listening to that which is not understood. But, the mind satisfied and the ear delighted, there ensues a pleasure which may well be envied by those from whom nature has withheld one of her best gifts—a love and taste for the beautiful in art.

REVIEWS.

The Messiah. By G. F. HANDEL. In complete vocal score, with accompaniment for the Organ or Pianoforte, by Dr. JOHN CLARKE, newly revised and edited by G. F. HARRIS. London: BOOSEY and SONS, Holles-street.

The Creation. By JOSEPH HAYDN. In complete vocal score, with accompaniment for the Organ or Pianoforte, by Dr. JOHN CLARKE, newly revised and edited by G. F. HARRIS. London: BOOSEY and SONS.

Israel in Egypt. By G. F. HANDEL. In complete vocal score, with accompaniment for the Organ or Pianoforte, by Dr. JOHN CLARKE.

"QUITE awful," was the remark made by a friend when we showed him these republished works of the great masters, Handel and Haydn. It was not, of course, the works themselves, but the astonishingly low price at which Messrs. Boosey and Sons have brought them out that elicited the somewhat paradoxical exclamation. But after all, when one calmly reflects that upwards of one hundred full-sized pages of music, clearly printed on good opaque paper, and stitched together, with a nice title-page, in a neat paper cover,—and, what is infinitely more to our purpose to reflect,—that the music is from the pen of immortal composers, while the price for it is only one-half of the needful cost of a night at a music hall! there does at first sight seem to be something absurd, if not alarming in the fact. However, we need be under no undue anxiety for the enterprising publishers, since we doubt not, that, like others whom we know, though the price of their publications is small to a degree, still their circulation will in extent bear fair comparison with the intrinsic worth. Our best thanks are due to Messrs. Boosey and Sons for their placing it within the reach of every true son of song—from the Exeter Hall professional to the humble amateur vocalist of the cottage—to have always at hand his own copy of these immortal writings.

We are informed that "Judas Maccabæus" will be ready next week.

Boosey and Sons' Standard Edition of the principal Glees by Sir Henry R. Bishop. Volume 1, containing twenty-four Glees and Choruses, price 8s. London: BOOSEY and SONS, Holles-street.

A MARVEL of cheapness. These glees are published separately at a penny each. In this volume the paper is of a superior quality, and the cloth binding and gilt lettering give a great finish to the work, which is both portable and durable. For the information of our readers, we add a list of the contents:—

"The Chough and Crow; Where art thou, beam of light? When the wind blows; Foresters, sound the cheerful horn; The winds whistle cold; What shall he have that killed the deer? Come, thou monarch of the vine; Blow, gentle gales; Hark! Apollo strikes the lyre; Now tramp o'er moss and fell; Fill, boys, and drink about; Who is Sylvia? What is she? Oh! by rivers; Come o'er the brook, Bessie; The fox jumped over the parson's gate; The tiger couches in the wood; Live, Henri Quatre; Allegiance we swear; Daughter of Error; Now to the forest we repair; Hail to the chief; Stay, prithee, stay; Good night; When wearied wretches sink to sleep."

Boosey's Musical Cabinet. The Drawing-room Pianoforte Book. Double volume. Containing sixty-five original pieces and fantasias for the pianoforte. By Stephen Heller, Brinley Richards, G. A. Osborne, Ascher, Talexy, Wely, Goria, Rosellen, Ravina, Leduc, Oesten, Voss, Dohler, Golas, Tonel, Favarger, &c., &c. Price 8s. London: BOOSEY and SONS, Holles-street.

IT will be hard indeed if even the most fastidious do not find something to suit their musical fancies among the writings of so many well-known composers as are laid under contribution in the volume before us. It is the handsomest drawing-room music-book that we have seen this year, and at Christmas time, when many governesses and professionals are on the look-

out for suitable reward books for their pupils, we are glad to have an opportunity afforded us of calling their attention to the volume of light music before us. To anxious mammas we say, buy it,—to diligent daughters we say, play it. And we advise those who have no daughters, and cannot themselves play, to purchase the book for their drawing-room tables.

Rink's Forty Short Preludes for the Organ. New edition. 1s. Boosey & Sons.

This is probably the best book for beginners on the organ, as the pieces contained in it are not only short and easy, but excellent in style. The preludes are said to be "composed for the use of public worship;" but now that "interludes" are quite dead (at least it is many years since we even heard of a living specimen), the only place left for these short voluntaries will be as the choir take their places, if there is no processional hymn. We hope that this edition will enable many young organists, whose enthusiasm is deeper than their pocket, to improve their taste and acquire a more solid style of playing, than the thin and flimsy style so much in vogue.

Boosey's Fifty Voluntaries for the Harmonium. 3s. 6d.

If this and the work above had changed prices, we should vastly prefer Rink at 3s. 6d. to this at one shilling. The selection seems to us poor, the arrangements not merely easy, but meagre; and the whole style sickly and sentimental, and anything but an aid to the diffusion of a sound taste.

If ye love me. Full Anthem, S.A.T.B. 9d. By F. Peel. J. H. Jewell, Great Russell Street.

We cannot criticise this anthem quite impartially, and for the same reason we do not think any musician could listen to it with a perfect balance of his critical faculty; and that reason is, that Tallis is not so easily forgotten. It seems a pity that so able a composer as Mr. Peel showed himself to be, in an anthem reviewed in these pages some months ago, should have selected these words. Where the words are of frequent repetition, as in canticles; or where they have been badly set to music, as in Kent's Anthems; or when it is desirable that they should be arranged both in a florid and a severe style, there is a plain reason to be apprehended for taking words already appropriated by another composer. But in the instance before us none of these reasons will apply. The anthem "If ye love me," is not required so often that two musical arrangements are wanted to avoid monotony; Tallis's anthem "If ye love me," so far from being so bad as to want a better to supersede it, is one of the most heavenly strains that we possess; and in the third place there is no marked difference in style between the two. Therefore we are sorry that this anthem was written, but we are bound to say that it is on the whole pleasing; though the subject on the words "And he shall give," is common-place. If we mistake not, there are one or two errors; as for instance in the last but one on the first page, the alto seems as if it ought to take E natural, instead of E flat by the signature; in the last bar on page 2, the bass note in the organ part is omitted. The type is a perfect *jewel*.

Te Deum. Arranged to two series of popular Chants by Rev. S. Beaumont Byers, B.A. 1s. F. Barker & Son, Dorcas Terrace, Hammersmith.

We sincerely hope that this silly production will not introduce Mr. Byers to many of his namesakes. Chant follows chant in the most annoying way, and the beautiful unity of the "Te Deum" is made a mere thing of shreds and patches, and those of very heterogeneous materials. Surely a monotone throughout is better than such "motley" as this. But there is a graver fault to find. The "Te Deum" is pointed in the Prayer Book, as it is to be sung; and on referring to the *authorised* pointing we find "The Glorious company of the Apostles: praise Thee;" Mr. Byers coolly cuts out the colon in this and the following verses.

Hymns for Christmas. By Rev. W. H. Bliss, B.A., Mus: Bac: 1s. 2d. Novello and Co.

The three hymns, "Hark the herald angels sing," "High let us swell our tuneful notes," and "While shepherds watched their flocks," are here set to new music, of more than average excellence; the last is rather too much in the style of the four-part song; but all are good.

Six Christmas Carols. Edited by W. H. Birch. 6d. Boosey and Sons.

"Christians, Awake," we think was hardly worth re-producing; in the North it is very popular, so much so, indeed, that all the hymn books that have commanded public approbation have been obliged to include it; but this plea can hardly have compelled its admission here. "The Boar's Head Carol" is always welcome, and Mr. Birch has harmonized it in a suitable manner. We wish, however, that more care had been given to the revision of the words: "*Servire cantico*" appears as "*Servire canteeo*;" and "in Reginensi atrio," in the hall of Queen's College, is converted into "in Regimensi atrio," which means nothing. Again, on page 9 the treble cleff appears in the place of the bass cleff, and in the same line are mixed consecutive fifths. With the exception of these small oversights, the six carols are nicely got up, and are well adapted to entertain the family circle during the Christmas season.

Chappell & Co.'s New Christmas Publications.

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This charming publication will be heartily welcomed by all true lovers of Old Church Song; and, when we inform our readers that the work is edited and arranged by Dr. Rimbault, they will know that it needs no further recommendation from us. We have, however, for our own gratification, been through all the Carols, and can pronounce them perfect in rhythm and flow. We hope that the learned doctor will continue to rescue from oblivion other similar specimens of the devout songs of our ancestors. Not the least feature to recommend this volume is the pleasing smack of antiquity preserved in the words of these Carols. We quote from the author's preface:—

"The following specimens have been gathered from various sources —sometimes from the lips of the rustic singers; sometimes from old MSS.; and sometimes from printed books, such as those of Davies Gilbert, Sandys, &c. In the tunes derived from the last mentioned sources some liberties have been taken with the barring, but by so doing several fine old melodies have been restored to their original form. The old words of the carols have been retained in most cases. Notwithstanding the occasional ruggedness of the verse, and sometimes primitive ideas, I preferred the homeliness of the old carol-poetry to modern imitations. A few Christmas Hymns have been included in my pages, at the desire of several kind friends who take an interest in this little *brochure*. The good old custom of caro singing is now making excellent way in our English villages; and pleasant it is to see the revival of this delightful practice. The Festival of the Nativity should be celebrated with 'tidings of comfort and joy' throughout the width and breadth of the land. The time is drawing nigh when the glorious "Noel! Noel!" shall echo far and near, reminding us of the days of St. Paul and St. James, when the early Christians 'were wont to meet together, and sing among themselves a hymn to Christ as to God'"

"Wake me, that I the twelvemonth long
May hear the song
About me in the world's throng;
That treasured joys of Christmas-tide
May with mine hour of gloom abide;
The Christmas carol ring
Deep in my heart when I would sing;
Each of the twelve good days
Its earnest yields of duteous love and praise,
Ensuring happy months and hallowing common ways."

The work contains twenty-three Carols, and ten Christmas Hymns: it is, therefore, cheap as well as good.

A Collection of Old Nursery Rhymes, with familiar tunes, for Voice and Pianoforte. Adapted to the capacities of young folk. Price 2s. 6d. London: Chappell & Co., 50 New Bond Street.

Another volume equally acceptable from the same able pen. If fathers and mothers and little folk let Christmas go dully by, with two such nicely got up books as these to cheer their festal hearths, it will be their own fault. "Nursery Rhymes" and "Christmas Carols!" it would indeed be difficult to publish

two volumes more generally acceptable in all quarters. They are genuine productions, breathing wisdom while they sing of innocence. We extract Dr. Rimbault's own account of these 48 "Rhymes":—

"The following pages, prepared for the express gratification of my juvenile friends, contain a number of well-known ditties sung by the good old dames of yore, to the wonder and delight of the infant communities over which they presided. 'Tis a pity that such pretty little tunes should pass away *un-noted;* and so I thought twenty years ago, when I wrote them down and published my small collection of *Nursery Rhymes.* Since then my stock has increased, and I now present to my little friends a new work, more carefully considered, and perhaps better suited to the wants of the present generation of young folk.

My former publication has been pillaged by a host of grown-up 'boys and girls,' who believed they had a right to steal the tunes of their infancy, although unable to write them from the lips of the old dames I wot of. However, if I have afforded these tuneful 'pickers and stealers' means to give delight (as doubtless I have done) to an extra thousand or two of sweet merry faces, who might never have become acquainted with my book, my aim has been fully answered; and what ought I to wish for more?

I have not thought proper to *alter* the old rhymes, as some well-meaning compilers have done in their collections, being of opinion that the old words are best suited to the purposes for which they are intended. I would not damp the fun, or lose the merry smile of the dear young faces I love so dearly, to be thought a Socrates. 'More nice than wise' is a maxim which I have tried to avoid, and I am sure my young friends will thank me for the attempt."

We speak for our "young friends," and are thankful to have been spared the namby-pamby sentimentalism, and prudish toppings and prunings of those compilers who alter what they do not understand, and who fear even more than they alter, in the traditional carols and rhymes of our forefathers.

Received.—Old Elm Tree; New York; Dr. Fowle; B. H. D., who still wants information on the subject of *Rousseau's Dream*, words and history, and of *Home, sweet Home*, with the required style of variations; V. R., whose wish shall be granted; M. A.; M. G., St. Alban's; O. X. D.; X. Y. Z.; J. H. S.; Z., Ahbraham—certainly not Aubraham, nor Aumen; Apollo; A Lover of Music; A. H.; W. W.

Correspondence.—We are compelled to delay the insertion of numerous letters.

Elements of Singing.—The elements of singing are few. The famous Porpora wrote all he thought essential on one sheet of music paper. The principal are, the diatonic scales,—slow, then rapid; the chromatic scale, and the shake.

Messrs. Macmillan are about to publish a *Song Book*, with the original melodies, to be edited by Mr. Hullah. It will be on the plan of Mr. Palgrave's "Golden Treasury," and will, in fact, do for our inestimable old English ballad music what that charming collection has done for our lyrical poetry.—*Guardian.*

Mozart Outdone.—Balfe, who is a *bel esprit* as well as a great musician, upon being told that Mr. Flatou had received from Mr. Graves not less than £20,000 for Frith's picture of *The Railway Station*, simply lifted his hands and his eyes up to the proscenium, and most devoutly exclaimed, "*Il* Flatou *Magico!*"—*Punch.*

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SATURDAY REVIEW, *March* 7.

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ATHENÆUM, *November* 22.

"Messrs. Ashdown and Parry have published a new edition of M. Stephen Heller's "Studies," in all fifteen books. This, moreover, is what it professes to be—a work revised, and in places re-written, by its author. M. Heller has amplified and extended some of the Studies, and introduced entirely new matter, to what extent we will not attempt to specify. The collection, as it stands, is unique in modern music—one not to be studied without profit and pleasure. No tremendous difficulty of any kind is attempted, and the student who wishes to command the exaggerations of the modern florid school must be referred to such writers as MM. Thalberg and Liszt. Yet, no one can play M. Heller's more arduous Studies without having that mastery over the instrument which enables him to render as well as relish the best classical authors. Again, the wealth of real musical idea contained in these fifteen books is something rare and precious. Besides being useful, these studies are beautiful. They may rank, in short, with Cramer's Studies—with those by Prof. Moscheles—widely differing from both; and it may be said, without strain of the truth, that there is no living composer who could produce a volume comparable to this. A more interesting and permanently attractive present could hardly be found for musician, be he old or young."

MUSICAL WORLD, *Nov.* 8.

"Graceful and vigorous in turn, highly finished, and thoroughly original, as are the larger number of M. Stephen Heller's compositions, it is probable that his Studies are destined to achieve the widest and most lasting popularity of any of them. These combine in a very eminent degree the useful with the beautiful; while, in every instance, they reveal not only genuine qualities of workmanship, but serious thought and a mind that soars above common-place. Their purely æsthetic merits, however, have been very unanimously admitted by the world of musicians and cultivated amateurs, as well as their admirable adaptibility to impart those subtle requisites the acquisition and spontaneous application of which alone can give to the performer a legitimate style and a natural expression.

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(Concluded from page 250.)

Chapter XII.—A Refvtation of Objections against the Lawful vse of Musick in the Church.

In this last part of my treatise I might seem to undertake a matter far above my ability were it not that either their objections were too weak to prove their purposes or those which are of any force mistaken and grounded upon false principles. Nevertheless that I may proceed orderly therein it shall not be amiss to see what diversity of opinions are concerning this matter. Some mislike not all kinds of singing, but that which is sung, by the Ministers alone, or by singing men deputed for that purpose; and these are they which cannot away with exquisite and cunning Musick, nor with the sound of instruments in the church; but, measuring all things by their own humours, think plain-song far more meet for God's congregation. Others there be that disallow all kind of Musick in the church. And we do not only permit singing, contrary to the latter, but also cunning and exquisite singing clean repugnant to the former. My meaning is therefore first to see what reasonable answer may be made as well to those which rail against exquisite music, which by yielding something make a great show of probability as those which wholly banish all Musick out of Divine Service, who therefore cannot avoid suspicion of stomack and malice against that which was never hitherto condemned. To the former, which dislike not all kind of Musick but that which is sung by certain men ordained to that purpose, alleging that they would have all the people sing together, I answer that if all could, it were not amiss, but because it cannot be, I see no reason why the people may not take as good edification by the singing which others sing as by the prayers that others read, especially if they so sing as they may be understood. Yea but (say they) this cunning and exquisite music wherein the bass and contratenors, and other parts, sing with full quier with often repetition of the same things is so confuse and indistinct that the very ditty cannot be understood, much less any edification taken. If anything will satisfy these men methinks this which I shall say may be instead of a reasonable answer. That the singing of so many parts together causeth the ditty not to be understood, it is *vetium hominũ non artis* the fault is in them that so sing and not in the art. For no doubt but a full quier of good and distinct voices may be as well understood as two or three pronouncing the same thing. Again, because indeed this obscurity can hardly be avoided it hath been well provided for in the church that nothing should so be sung but such things as are very familiar and known to the people. And whereas they object the often repetition of the same thing as a fault, methinks they blame that which by their own reason should rather be commended. For if some things, by the number of the voices, be hardly understood at once, then surely the 2nd, 3rd, or 4th, repetition is a means to cause it to be understood the better; neither if it be understood at the first is it a fault to repeat it again because the often ingeminating and sounding the same thing in our ears doth cause the thing repeated to take deeper root and work effectually in our hearts. The third reason is because exquisite Musick maketh us more intentive to the note than to the matter And to this purpose they allege the place of St. Augustine, where he saith that he did sin mortally when he was more moved with the melody than with the ditty that was sung. Verily I do in no wise allow that men at the reading of the chapters should walk into the body of the church, and when the organs play give attentive heed thereto as if the whole and better part of Service did consist in Musick. For this is a wonderful abuse. But if they would learn to lay the fault where the fault is, they might easily learn to satisfy themselves herein. For it is not the fault of Musick if thou be therewith too much allured, but thine own. And St. Augustine in that place doth not condemn Musick for the sweet sound thereof, but his own frail and weak nature which took occasion of offence at that which in itself was good. Again as it carrieth away some men with the pleasure of the note, so for a recompence it causeth some other to give greater heed and attention to the matter, even as the sound of the trumpet in war is to the dastardly and white livered knight a cause of fear, but to the valiant soldier a heartening and encouragment. Wherefore for a small answer unto these methinks a man out of their own words may gather this good collection against them. Singing in the church they allow, whereupon I infer—if the worst sort of singing be allowable in the church, then the better much rather. But artificial singing is far better than their plain Musick, for it striketh deeper and worketh more effectually in the hearers, therefore much rather to be allowed in God's congregation.

Touching the second opinion, which excludeth Music wholly without exception, I mean severally to make answer to such of their objections as seem to be of greatest importance. The first objection beareth great show of truth affirming (which we can by no means deny) that God is a spirit, and will be worshipped in spirit and truth, and requireth not the outward actions and services of the body, but the inward motions of the heart; the which, as it is true indeed, so it is also declared by the testimony of Gregory, who *in dist* 92 *in sancta Romana* complaineth that it falleth out oftentimes *ut dum blande vox quæritur cõgrua vit negligatur et cantor minister Deum moribus stimulit cum populũ vocibus delectat.* That while a pleasant voice is sought honest life is neglected and that the singing man oftentimes offendeth God while he endeavoureth to delight the people with his voice, adding in the same place those common verses:—

Non vox votum nõ cordula musica sed cor,
Non clamans sed amans cantat in aure Dei.

And hereupon the Fathers in the 4th Councell of Carthage decreed that when the chaunter of any place was chosen, he should say—*Vide ut quod are cantas corde credas & quod corde credis, opere comprabis.* See that thou believe that with thy heart which thou singest with thy mouth, and that thou perform that in work which thou believest with thine heart. All which testimonies, as they seem to make against us, so carry they the greater force with them, because they are grounded upon a truth. But the same answer afore to that objection out of St. Augustine may satisfy these. For what if many men be more carried away with the pleasure of the sound than with the thing and ditty. Is this Musick's fault? or is it not rather the fault of them which by that which is good take occasion of evil. If some intemperate person take surfeit of pleasant and wholesome meats, are the meats to be reprehended or the man? And although God be a spirit and will be worshipped in spirit and truth, yet forasmuch as He hath made both the soul and the body, as well the faculties of the one as the parts of the other, are to be referred to His glory. For what kind of collection is this; God is to be worshipped in spirit and truth. Therefore we must not endeavour to please and worship him with our outward and bodily actions. Or the inward service of the heart is accepted, therefore the outward service of the body may be omitted. When we therefore commend the outward service of God we do not deny the inward. But we require that they which do sing, sing with the tongue and with the understanding also. Now they which so sing as the melody of words by the singing of voices may agree with the harmony of the spirit, be those which sing with the tongue and understanding also, and profit not only themselves but others, as before was declared out of Athanasius. Secondly, they urge us that because pricksong is not verbally nor literally commanded in the Gospel it may not, therefore, be allowed. Whereunto I answer that being not ceremonial it is sufficient for any Christian being clear and free from the Manichers' opinion that the Old Testament hath approved it. Again, grant that it hath no commandment in either the Old or New Testament, is it therefore without all advice and consideration to be rejected? Verily many things have been very acceptable to God which have had no express commandment in the Scriptures. As the gold

incense, and myrrh, which the three wise men offered unto Christ, the precious box of spikenard, wherewith Marie Magdalene anointed His blessed feet, the costly odours wherewith Nicodemus did embalm His glorious body, the boughs of trees and garments which the people broke down and spread in the way as he went to Hierusalem, and infinite other more which were done without any warrant of Holy Scripture. Wherefore as in the building of the temple the service of them which brought lime and mortar and other base things, and as in the beautifying of Christ's body these things of small price and value were acceptable unto the Lord, so no doubt but the songs of the faithful may be a sweet odour of incense unto Him and most grateful in his sight.

Thirdly, this use of singing is a ceremonial thing, and if there were no other yet this were a sufficient cause why it should be excluded out of the church. I answer that Musick was no ceremony, for every ceremony in the time of the law was a type and figure of somewhat, the substance whereof coming in place the ceremony was abolished. Now because we find nothing in the Gospel which answereth to Musick in a certain agreement of similitude as unto his type and figure; we may therefore safely pronounce that Musick was neither canonical in the time of the law nor to be abolished out of the church in the time of the Gospel. Many other reasons of small moment may be brought against us, but seeing so little force in the stronger I thought it unnecessary to trouble my paper and the reader with the weaker.

And surely I do not mislike the good counsel and endeavour of any well-disposed man that is earnest in correcting abuses and in separating that which is good from that which is evil. But methinks it is a desperate remedy for some few abuses and inconveniences which might be better amended to root out all Musick from the church. Much like the counsel of Fabritius and other senators of Rome, which by abolishing gold and silver or, at least, the use thereof, thought to take away covetousness and ambition. Or the device of Lycurgus among the Lacedemonians, who, for hatred of drunkenness, caused all the vines in the country to be digged up by the roots. Now as these men, being otherwise wise and politic, as divers others their actions testify, took not herein a right course of reforming those faults which were amiss because they might better have taken order against covetousness and drunkenness by permitting a lawful and decent use of money and wine than by quite abolishing of them; even so those which reprehend certain things in church Musick may better reform them in permitting a moderate use, than in plucking it up by the roots. For as a man may be covetous without money, and drunken without wine, so a frail and weak mind will find other provocations to call it from the ditty though Musick should be wanting. Wherefore, for conclusion of this matter, as I easily grant to Master Bullinger that this is no good argument. The east churches use singing; the west churches use not singing: therefore the west churches are no churches. So I hope Master Bullinger and any other good man whatsoever will grant as much to me, that this is as false a collection. The west churches use not singing; the east churches do use singing; therefore the east church is no church. Seeing then that there is no precept in the New Testament whereby church Musick is either commanded or forbidden, as it is apparent that as those churches which used it not cannot be compelled to receive it, so those churches which do use it can by no place of the Scripture therefore be condemned. And this is the resolution of all our late divines—Bucer, Bullinger, Calvin, and the rest, which with one consent agree that it is an indifferent thing, having no hurt, but rather much good in it, if it be discreetly and soberly used. Why then is it not as lawful for me to incline to this part that it should or may be used as it is for them to incline to the contrary, that it should or may not in any wise be used, considering that neither my singing maketh me less the servant of God, nor their not singing them the more holy and devout men!

Lastly, therefore, it remaineth that having answered the chiefest arguments that make against us I bring certain reasons for my position. First, therefore, Musick is rather to be used in the church than not, because it is the excellent invention and gift of God himself, ordained to the honor and glory of God; neither doth their cavil avail anything at all which say that if this reason were good then all the liberal sciences and the knowledge of the civil law, and all good and honest arts might by as good reason be used in the church because they are also the invention and good gift of God. For if they know how to refer every of these things to their neat and proper end they might perceive that as the end of those other sciences is first to know and then to serve to the glory of God, so the best and only end of Musick is immediately the setting forth of God's praise and honour. A second reason of mine assertion is because Musick with the concinnitic of her sound and the excellence of harmony, both as it were knit and join us unto God, putting us in mind of our Maker and of that mutual unity and consent which ought to be as of voices, so of minds, in God's church and congregations. Thirdly, if there were no other reason, yet this were of sufficient force to persuade the lawful use of Musick in that as a pleasant bait, it doth allure men into the church which otherwise would not come, and causeth them which are there to continue till the divine service be ended. Fourthly, men do more willingly hear and more firmly carry away with them these things which they hear sung than those things which they hear barely spoken and pronounced. Lastly, the use thereof is ancient and of great continuance, for it as used in Traian his time, as I before showed, and it was translated from the religions of the heathen, which in hymns and songs yielded all reverence and honour to their gods of wood and stone. And surely if there be any one thing in man more excellent than another that is Musick; and, therefore, good reason that he which hath made us and the world, and preserveth both us and it, should be worshipped and honoured with that thing which is most excellent in man, dividing, as it were, his soul from his body, and lifting up his cogitations above himself. Such was the zeal and fervency of the kingly prophet, David, that he was therefore called by the title, not only of the Anointed of the God of Jacob, but also of the sweet singer of Israel. And St. Austen saith of himself: That the voices of the singers did pierce into his ears, and God's truth did distil into his heart and that thence was inflamed into him an affection of godliness which caused tears to issue from him, so that he felt himself to be in a most blessed and happy state.

FINIS.

REVIEWS.

Hail! Father Christmas. A glee for S.A.T.B. By T. L. FOWLE, Mus. Doc., M.A. 2s. 6d. Published by the author.

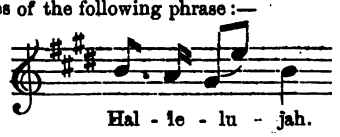
THIS is a third edition, and therefore it is evident that it has found favour somewhere; it seems to us, however, to be constructed on very economical principles, the ideas being very scanty indeed, in fact consisting almost entirely of the repetition of one phrase, and that not a very elegant one.

Hark to the Merry Bells. A Carol. T. L. FOWLE. 1s.

ANOTHER third edition. This, like the former, is written down to the lowest musical capacity and appreciation, and may find favour as a carol with those to whom Kent's anthems are models of church music.

Arise, Shine, for thy light is come. An Anthem. T. L. FOWLE, Mus. Doc.

FROM this and the above specimens of Dr. Fowle's writings, we confess that our curiosity to see any more has been greatly diminished. We can only characterise this anthem as poor and un-churchlike, until we come to the final Hallelujah, which borders on the ridiculous, if not the profane. We need only give the notes of the following phrase:—



to justify the strong expressions we have used. There is a disagreeable resemblance in this phrase, which is repeated again and again, to the yodel of the Swiss mountaineer, which was familiarised to our minds a few years ago by the common cry of the London gamins, "la-la-la-itee."

Hymn for Harvest Home. By Rev. H. L. JENNER. NOVELLO. 1½d.

AN excellent hymn both as to music and words.

OXFORD CHOIR BENEVOLENT FUND CHORAL FESVIVAL IN THE CATHEDRAL.

A musical performance of such importance as that on Wednesday the 2nd inst. has not been held in Oxford for some years. Full choral service was performed by a choir of upwards of seventy voices, selected from the Chapel Royal, St. James's, St. Paul's Cathedral, Westminster Abbey, Chapel Royal, St. George's, and Eton College choirs, the Collegiate Churches of Oxford and Cambridge, &c. Dr. Corfe, and Mr. Stainer, Mus. Bac., presided at the organ. Admittance was gained by ticket, and long before twelve every inch of space was occuped. The procession, with clergy and choir, amounted to upwards of one hundred, all in white surplices. The *versicles, preces*, &c., were by Thomas Tallis. The "Venite" was sung to Humphries' well-known "Grand Chant," and the psalms for the day to a chant arranged from Purcell by Turle. The Rev. W. Morrison intoned the Service and Litany. The *Te Deum* and *Jubilate* were "Croft's in A," and the anthem after the third collect was "How goodly are thy tents, O Jacob," by Sir F. Ouseley. The Litany was sung to Tallis's Festival music with thrilling effect.

After the service the following anthems were sung:—"O give thanks," by Aldrich, Dean of this Cathedral, in 1689. Then "I will love thee, O Lord," by Jeremiah Clarke; this anthem was magnificently rendered, the bass and tenor solos, and the duets for the same voices being taken by Mr. David Lambert, and Mr. Dyson. This was followed by Purcell's "O God thou hast cast us out," and Battishill's charming anthem "Call to remembrance," in the solo portion of which Mr. Marriott's fine voice told particularly well. "Hosanna to the Son of David," by Orlando Gibbons, was well sung; the reiteration at the words "Hosanna to the Son," coming out with great force and grandeur. An unusually interesting portion of the selection was the Second Psalm, "Why rage fiercely the heathen," by Mendelssohn. This anthem was beautifully sung; the verse parts were taken by the members of St. George's Royal Chapel, Windsor. Mr. Goss, of St. Paul's Cathedral, was represented by a splendid anthem, "The Wilderness," which opens with a bass solo, in which the magnificent voice and spirited manner of Mr. Lambert's singing excited the admiration of the congregation. This was followed by the trio, "Strengthen ye the weak hands," beautifully sung by Messrs. Adams, Dyson, and Lambert; Mr. Dyson again displayed his beautiful voice and excellent singing in "Then shall the eyes," and a grand voluntary on the organ, finely played by Sir F. Ouseley, brought the performance to a close. The collection, with donations, amounted to £63 13s. 3d.

The object and design of this fund is to secure a provision for aged or invalided members, being Organists or Lay Clerks, and also to afford temporary or permanent assistance in time of need to the widows or children of deceased members.

In the evening, a Glee and Madrigal Concert was given in Christ Church Hall, Dr. Corfe officiating as conductor. It was pronounced by the highest authorities to be one of the greatest musical treats ever given in Oxford. The choicest *morceau* of the entertainment was Callcott's "Queen of the Valley," in which the splendid voices of Messrs. Adams, Dyson, Marriott, Lambert and Burnley were heard to perfection; at the close Lambert gave a fine note on double C, which was heard distinctly at the end of the large hall. It was vociferously encored and, at the request of the Dean and Subdean, again repeated at the close of the concert.

CORRESPONDENCE.

DE VARIIS REBUS.

Sir,—Several of your more recent correspondents have touched on matters of great moment.

1. Mr. Hollands makes some very pertinent observations on sight singing. Yet I must demur to one. It is no "cram" to appeal to the success of such gatherings as those held at Southwell, Canterbury, &c., as evidences of the improvement effected in country choirs. The improvement is to be measured by the degree of accuracy with which the appointed music was sung. We need not enquire whether the anthems and hymns were read off at sight, or whether (as is probable) most of the singers required unlimited and painful "grinding," before they were fit to take part in the Festival Services. The ill-natured "skit" at the clergy in Mr. Holland's letter is unworthy of a sensible man.

2. H. H. S. attacks the clergy, though he does it in "no unkind spirit." Everybody agrees that the musical education of the clergy has been sadly neglected—although some think that they have no business with music at all, but should leave the direction of what is sung in church to professional musicians. Is H. H. S. one of those who hold this opinion? Most Churchmen, I presume, will endorse your view of the matter: that "the clergy have no right whatever to give up the overseership of any part of Divine Service."

3. The remarks of H. H. S on congregational singing and on organs are very much to the purpose. Unisonous singing is on all accounts to be earnestly encouraged, and, as H. H. S. expresses it, *systematized*. I have found it a good plan to sing the verses of hymns alternately in unison and harmony. This produces an antiphonal effect which is very pleasing.

4. There is no doubt that H. H. S. is right in his strictures on the class of organs usually to be met with in our churches. It is a disgrace to English organ builders that their instruments should so often be deficient in all the nobler qualities of the organ. It is pitiful to read the complaint of your correspondent C. J. E. An organ of 23 stops, and only two (or three, counting the bourdon on the pedal) sounding the CC! Well, all that can be said of it is that it is quite good enough for Jackson in F, and *Helmsley*. The suggestion of H. H. S. respecting two manual organs is worthy of consideration. For the second manual a choir of full compass is infinitely preferable to a Tenor C Swell, and costs much less. In unskilful hands a swell is a perfect nuisance. I am not aware of the existence of more than one organ in England built on the plan suggested by H. H. S. In Germany such instruments are common enough. The one I refer to is in the parish church of Preston, next Wingham, Kent. It is an admirable instrument and affords a good example of what may be done by the judicious arrangement of a small number of stops. It may interest your readers to give the specification. The organ was designed by the Rev. S. S. Greatheed, and built by Mr. Eagles, of Hackney-road:—

Great CC to G.		
1 Open Diapason	8ft.	Metal
2 Clarinet Flute	8ft.	Tone Wood
3 Principal	4ft.	Metal
4 Twelfth	3ft.	Wood
5 Fifteenth	2ft.	Metal
Choir CC to G. (All the Stops of the Choir are carried an octave lower than the keys, and speak on the great manual to a sub-octave coupler.)		
6 Stop Diapason	8ft.	Tone Wood
7 Dulcet Metal	4ft.	Metal Continued in Wood
8 Flageolet	2ft	Metal & Wood
Pedal CCC to E 29 notes.		
9 Violone	16ft	Wood (open)
10 Twelfth		Wood

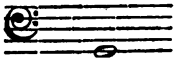
a. Principal borrowed from No. 1.
b. Fifteenth *borrowed* from No. 8.
Two Composition pedals.

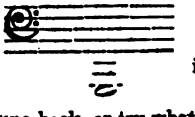
Couplers.
Choir union to Great. Choir sub-octave to Great. Choir 8ft. to Pedal. Choir 16ft to Pedal.

I am, Sir, your's obediently,

Dec. 9, 1963. E. A. E.

O.R.G.—If you refer to Mr. Baron's book on "Scudamore Organs," you will see

by plate 4 that  is gamut G,

and therefore  is only GG.

Sum.—Get a good tune-book, or try what a sober playing of even the worst tunes will do for the deacons whose taste you complain of. You will gain more by seeming to yield than by opposition. The "Choir Master's Manual" will be continued as soon as possible. Our readers must really bear with us, for we hardly know what to insert first. Our price is so low that we cannot give more pages of letterpress, or we would gladly enlarge our journal. Possibly, however, we could add four pages to *The Choir* nd still retain the present price of *One Penny* if the mber of subscribers were doubled. Could not our readers effect this by getting their friends to subscribe to *The Choir*, or

by themselves taking two or three copies of the journal every week, during the coming year?

Sir,—With reference to "Cantor's" letter on Antiphonal singing, I may mention that Dr. Ford, Vicar of Melton-Mowbray, at a *non-canonical* evening service (from 1812 to 1820), when the 28th evening came round, always insisted on the 136th Psalm, being divided as Cantor suggests, viz., the Vicar read the first half of each verse, and the congregation gave the answer, "For his mercy endureth for ever." I would also direct 'Cantor's' attention to the Psalter (published by F. and J. Rivington, 1847) arranged in Stanzas, in which each half verse begins a new line, thus offering great facilities for chanting the Psalms according to their poetical division. Apollo.

Sir,—The difficulty experienced by many of your correspondents with respect to the "Te Deum" may be obviated by using an adaptation of the Gregorian tones with varied and appropriate harmonies by Edmund Cruse, organist of St. Barnabas, Pimlico. Published by Novello, 2s. 6d. Choirs of average ability could sing it effectively.

Yours truly, Z.

Will any of your readers kindly furnish me with any "Rules for the regulation of a Voluntary Choir" which they have found to work well.

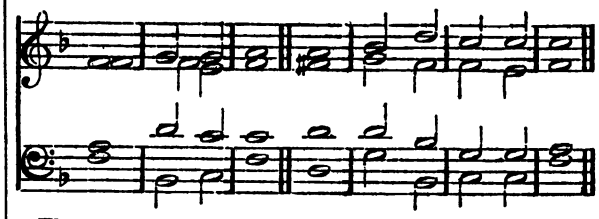
TE DEUM.

Sir,—Your correspondent "J. G. W." is quite right in using two single chants for the Te Deum, one of a jubilant, the other of a somewhat plaintive character. This, I am sure, will be found the most satisfactory way of singing it, until some really great musician shall have discovered that difficult anthems and elaborate "services" are not the compositions best adapted to immortalize his name, and who will take the trouble to write a simple, easy, and melodious chant-service, capable of being sung by any choir that can chant at all, and which shall annihilate "Jackson in F," at once and for ever. Until that time arrives we must be content to use single chants, and the object of this letter is to say that it appears to me that "J. G. W.," in common with every other adapter of the Te Deum to two chants that I have ever met with, is in error as to the verses where he makes the change from the major to the minor chant, and *vice versa*. Should we not explain the meaning of the Te Deum something in this way? It begins by declaring how all things that have breath give praise to God, acknowledge him to be the Lord, and worship Him as the Father everlasting. How the Angels and Archangels, and all the powers of Heaven, together with the glorious company of Apostles, Prophets and Martyrs, who have departed in the true faith of His Holy Name, join continually in these praises, and with the Holy Catholic Church ascribe to Him all holiness and glory, and acknowledge God as the Father of infinite majesty; Christ, as His true and only Son; and the Holy Ghost, as the Comforter and Sanctifier. Having thus expressed our belief in, and glorified the name of each of the Three persons of the Sacred Trinity, the hymn proceeds to dwell upon the attributes of the Second Person in that Holy Trinity, our Lord Jesus Christ—proclaiming him to be the King of Glory, as "God, of the substance of the Father, begotten before the worlds, and man, of the substance of His mother, born into the world." Having thus declared our belief in the doctrines of Christ's eternal generation and incarnation, we offer up thanksgivings for our redemption by His death, and for the sure and certain hope that by it He has opened the Kingdom of Heaven to all believers. We then profess our belief in the Ascension of Christ into Heaven, and that there in glory and power He sits at God's right hand, until that day when "from thence we believe He shall come to judge the quick and the dead." Up to the end of the 18th verse there appears to me nothing whatever of a mournful or plaintive character necessitating the employment of a minor chant. But at the 19th verse, at the solemn thought of our Lord's return to be our judge, what a change comes over the expressions of the hymn. No more exulting expressions of praise and thanksgiving, no more songs of joy and triumph; but we pray earnestly, but yet with humble hope, to Christ, that in that great day of His wrath He will remember and help His servants who have been redeemed by his most precious blood, that he will preserve them now from sin, and that they may be saved and numbered amongst the Communion of His Saints in His everlasting glory; and we give as our reason for this our humble hope that day by day we magnify Him, and worship His Holy Name. Now, Sir, if this be the correct view of the meaning of the Te Deum, it follows that the change from the major to the minor chant should be made at verse 19, and that the minor chant should be continued to the end. Verses 24 and 25 may be marked by singing them in unison, if you please, and the last verse may be sung *f* but no change back to the major chant should be made. Besides its better adaptation to the words this method has the advantage of not puzzling the choir and congregation by the frequent alteration of the chant, as in the plan adopted by "J. G. W." M. A.

TE DEUM.

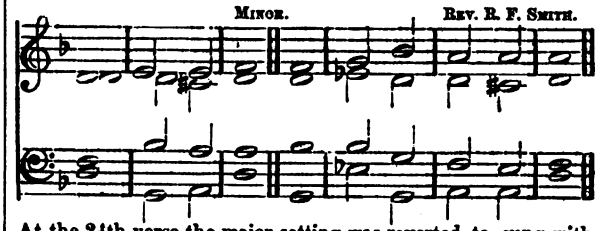
Sir,—The executive of the Notts Church Choral Union, of which that excellent musician, the Rev. R. F. Smith, Minor Canon of Southwell, is the most active member, are most happy in their arrangement of the *Te Deum* for their annual Choral Festivals. I hope you will excuse me if I give you their setting for the last two years. In 1862 it was set to a single chant by the Rev. R. F. Smith—a model of a chant by the way. The first fifteen verses were sung to the chant in the major key—the priest singing alone the first half of the first verse, the voices joining at the division.

Major. Rev. R. F. Smith.



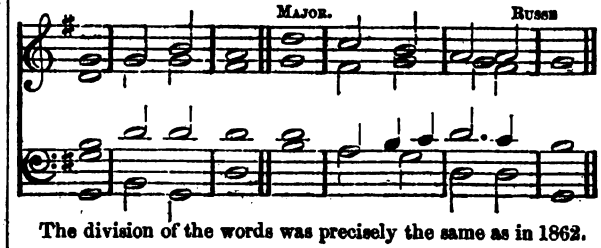
The verses 16 to 23, inclusive, were then sung to the minor setting, and sung soft and slowly, a beat slower or nearly, the articulation of the words being well and clearly marked—

Minor. Rev. R. F. Smith.

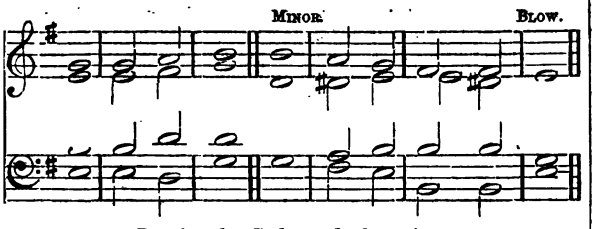


At the 24th verse the major setting was reverted to, sung with spirit and force, and was particularly fine, and was thus sung to the end. Many people argue for a minor from the 26th verse to the end, but it would be wrong, I think, to finish our glorious *Te Deum* with music in the minor key. Am I right? The arrangement for 1863 was again single chants, but two widely different in style, though both in the same key, only with the major and minor variations—

Major. Rubsh



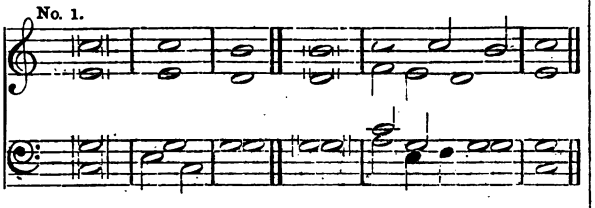
The division of the words was precisely the same as in 1862.



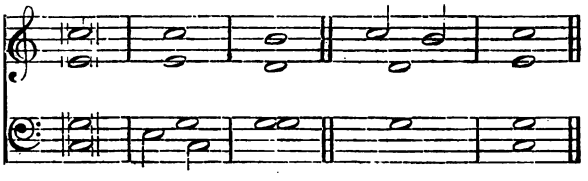
Receive the God speed of your's ever,
M. G., St Albans.

(To the Editor of the *Choir and Musical Record*).

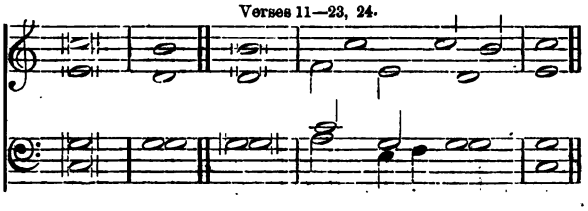
Sir,—I forward two chant settings for *Te Deum*.



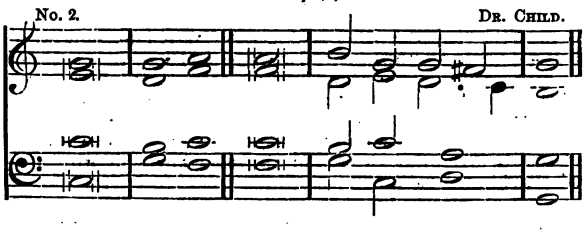
Minor for Verses 16—23.
Verses 6, 7, 8, 9, 12—13, 14, 15—19.



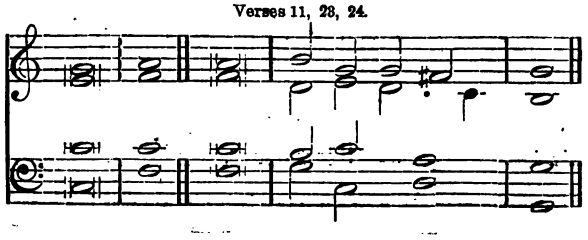
Verses 11—23, 24.



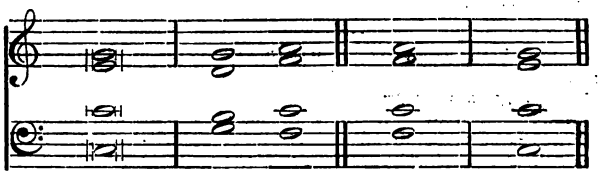
No. 1. Grand chant, has been for more than half a century in constant use on ferial days in the chapel of Winchester College in the form I send it—(not however the harmony, which is Dr. Monk's).



Verses 11, 23, 24.



Verses 6, 7, 8, 9,—12, 13, 14, 15—19.



No. 2. Has been used occasionally in the Choral Services without organ during Holy week. They are both very easy, and by the contractions get rid of the irregularities in setting *Te Deum* to a Chant. W. W.

MISCELLANEOUS.

The discovery of a MS. of an oratorio entitled *The Sacrifice of Abraham*, by Haydn, has been announced in a French paper.

How to Procure an Organ.—Propose to yourselves some very great and urgent occasion, or necessity for raising of a sum of money. Supposing such an one as this, viz., the Parliament has made a great tax to run quite through the nation, such an one as the last eighteen months' tax, or rather the chimney money; and it must be paid in presently, without any contradiction or delay. This I know you would most certainly prepare to do, without accounting it impossible. Now, I say, do but suppose this, or some such like thing, and presently go about getting up the money, every man his share, and lay it by for that use, till your Organ be ready, and you will soon see it set up in your parish church, to your great content and commendations. The matter of £30, £40, £50, or £60, will procure a very good instrument, fit for most little churches, and so accordingly in proportion for greater.—*Mace*, 1676.

National Choral Society.—The usual Christmas performance of *Messiah* was given on Wednesday evening 16th inst., the principal vocalists being Miss Spiller, Miss Palmer, Mr. Sims Reeves and Mr. Thomas. Miss Spiller has a nice fresh voice, and sings with very good taste, but took rather too many liberties with her music in the recitatives; her singing was very well received, and she bids fair to become a favourite. The other principals are too well known to require notice. The choruses throughout were capital; in fact we have never heard them taken with more precision, or more expressively rendered, the light and shade being admirably marked, "For unto us" was unanimously redemanded, and had to be repeated. The dead march in Saul was played previous to the overture in commemoration of the death of the Prince Consort.

Windsor.—On Tuesday evening last, the Royal Glee and Madrigal Union gave their second grand subscription concert in the Town Hall, under the sanction and immediate patronage of the Queen, the Prince and Princess of Wales, the Dowager Duchess of Sutherland, &c. The first part was devoted to Mendelssohn and other classical writers, and the second to a fine selection of madrigals and part-songs, all of which were beautifully sung by the Union. Miss Banks (of the Monday Popular Concerts, St. James's Hall, London) gave a song from *Il Guiramento* (Mercadante) very charmingly, and was loudly encored. Mr. David Lambert, the possessor of a grand and ponderous bass voice, is a singer of magnificent power. He gave Schubert's great song of "The Wanderer" with immense effect, and an encore was enthusiastically demanded. Miss Banks and Mr. Tolley, the latter a fine full bell-toned tenor, gave a most charming rendering of Mendelssohn's duet, "Zuleika and Hassan," and narrowly escaped an encore Dr. Elvey, organist at the Chapel Royal of St. George's, Windsor, officiated as conductor and pianist in a most able manner.

The usual Christmas performance of Handel's *Messiah*, by the Windsor and Eton Choral Society, is to take place on the 29th, with Miss Rose Hersee, Mr. Dyson, and Mr. David Lambert, as principals.

ORIGIN OF THE TUNE "HELMSLEY."—The *Saturday Review* says: "Clergymen of the dry school, parish churchwardens, musical committees, and soberly pious heads of families, still apparently believe their faculties of devotion and solemnity to be wholesomely stimulated as often as Wesley's really fine chant, 'Lo, he comes with clouds descending," is rolled out to the swinging trot which they little suspect to have first resounded upon a profane stage as the air of a hornpipe! Yet such is the scandalous fact of its parentage! The tune, *minus* the last two bars, originally figured as "May Catley's hornpipe" in the *Golden Pippin*, a burlesque on classical mythology by Kane O'Hara, produced at Covent Garden in the year 1773. In contemporary collections of songs it reappears as the accompaniment of the words—

Guardian angels now protect me
Send, oh send the youth I love;
Deign, O Cupid, to direct me;
Lead me through the myrtle grove.

In a subsequent edition of the Golden Pippin, the air appears complete, but with the catch heading "Guardian angels now protect me." Getting known by this conventional title, by which its secular origin became disguised, the air soon crept into collections of Psalm tunes as that of "Guardian Angels" and got itself popularised, under the later form of "Helmsley or the Advent Hymn" on the same principle of popularising the habit of Psalm-singing in the most literal sense, and fortified, no doubt, by the *dictum* traditionally fathered upon almost every enthusiast for revival from Luther to Rowland Hill, that the Devil should not keep all the good tunes to himself, it has become the usage of Sunday zealots of that clique to whom we owe our Sunday excitements in theatres to associate words of the most solemn import with strains in vulgar and scarcely decent use.

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SATURDAY REVIEW, *March* 7.

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ATHENÆUM, *November* 22.

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MUSICAL WORLD, *Nov.* 8.

"Graceful and vigorous in turn, highly finished, and thoroughly original, as are the larger number of M. Stephen Heller's compositions, it is probable that his Studies are destined to achieve the widest and most lasting popularity of any of them. These combine in a very eminent degree the useful with the beautiful; while, in every instance, they reveal not only genuine qualities of workmanship, but serious thought and a mind that soars above common-place. Their purely æsthetic merits, however, have been very unanimously admitted by the world of musicians and cultivated amateurs, as well as their admirable adaptibility to impart those subtle requisites the acquisition and spontaneous application of which alone can give to the performer a legitimate style and a natural expression.

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NEW YEAR'S DAY.

HYMN 34.

(P.M.) *From Chope's 300 Hymns and Tunes, 1s. 6d., cloth.* J. B. DYKES.

Days and moments quickly fly - ing Blend the liv - ing with the dead.

Soon will you and I be ly - - - ing Each with - in our nar - row bed.

n our souls to GOD Who gave them,
wiftly will have sped away;
e now by grace to save them—
), that while we can we may.

JESU, Infinite REDEEMER,
MAKER of this mighty frame,
Teach, O teach us to remember
What we are and whence we came.

Whence we came and whither wending,
Soon we must through darkness go,
To inherit Bliss Unending,
Or Eternity of woe.

After the 4th (or every) Verse.

f *p* *f*

As the tree falls So must it lie; As the man lives,

p *cres.*

So will he die. As the man dies, So must he be

dim. *pp*

Through all the length of E - ter - - - - - - - - - - - ni - ty. A - men.

THEODORE WRIGHT, 188, STRAND; AND ALL BOOKSELLERS.

London: Printed by HENDERSON, RAIT and FENTON, 13, Winsley Street, Oxford Street, W.; and Published by THEODORE WRIGHT, 188, Strand, W.C., and F. PITMAN, 20, Paternoster Row, E.C.

I call and cry to Thee, O Lord.

ANTHEM.

From *The Actes of the Apostles*, 1553. Adapted to new words, and Edited, with an Organ Accompaniment, by EDW. F. RIMBAULT, LL.D.

Words from an early Primer. DR. CHRISTOPHER TYE.

TREBLE. *mf*

I call and cry to Thee, O LORD, Give ear un - to my plaint;

ALTO. *mf*

I call and cry to Thee, O LORD, Give ear un - to my plaint;

TENOR. [An 8ve lower.] *mf*

I call and cry to Thee, O LORD, Give ear un - to my plaint;

BASS. *mf* *p*

I call and cry to Thee, O LORD, Give ear un - to my plaint; Bow

ORGAN. *mf* *p*

p *cres.* *dim.*

Bow down Thine eyes and mark my plight, And how my soul doth faint;

p

Bow down Thine eyes and mark my plight, . . And how my soul doth faint:

p

Bow down Thine eyes and mark my plight, And how my soul, my soul doth faint;

down Thine eyes and mark my plight, And how my soul, and how my soul doth faint;

pp

For I have ma - ny ways of - fend - ed Thee, of - fend - ed Thee.

pp

For I have ma - ny ways of - fend - ed Thee, of - fend - ed Thee.

pp *mf*

For I have ma - ny ways of - fend - ed Thee, of - fend - ed Thee. For-

pp *mf*

For I have ma - ny ways of - fend - ed Thee, of - fend - ed Thee. For - get my

pp *mf*

mf *p*

For - get my wick - ed - ness, O LORD, I . . be - seech Thee.

mf *p*

For - get my wick - ed - ness, for - get, O LORD, I . . be - seech Thee.

p

get my wick - ed - ness, O LORD, for - get, O LORD, I . . be - seech Thee.

p

wick - ed - ness, O LORD, for - get, for - get, O LORD, I . . be - seech Thee.

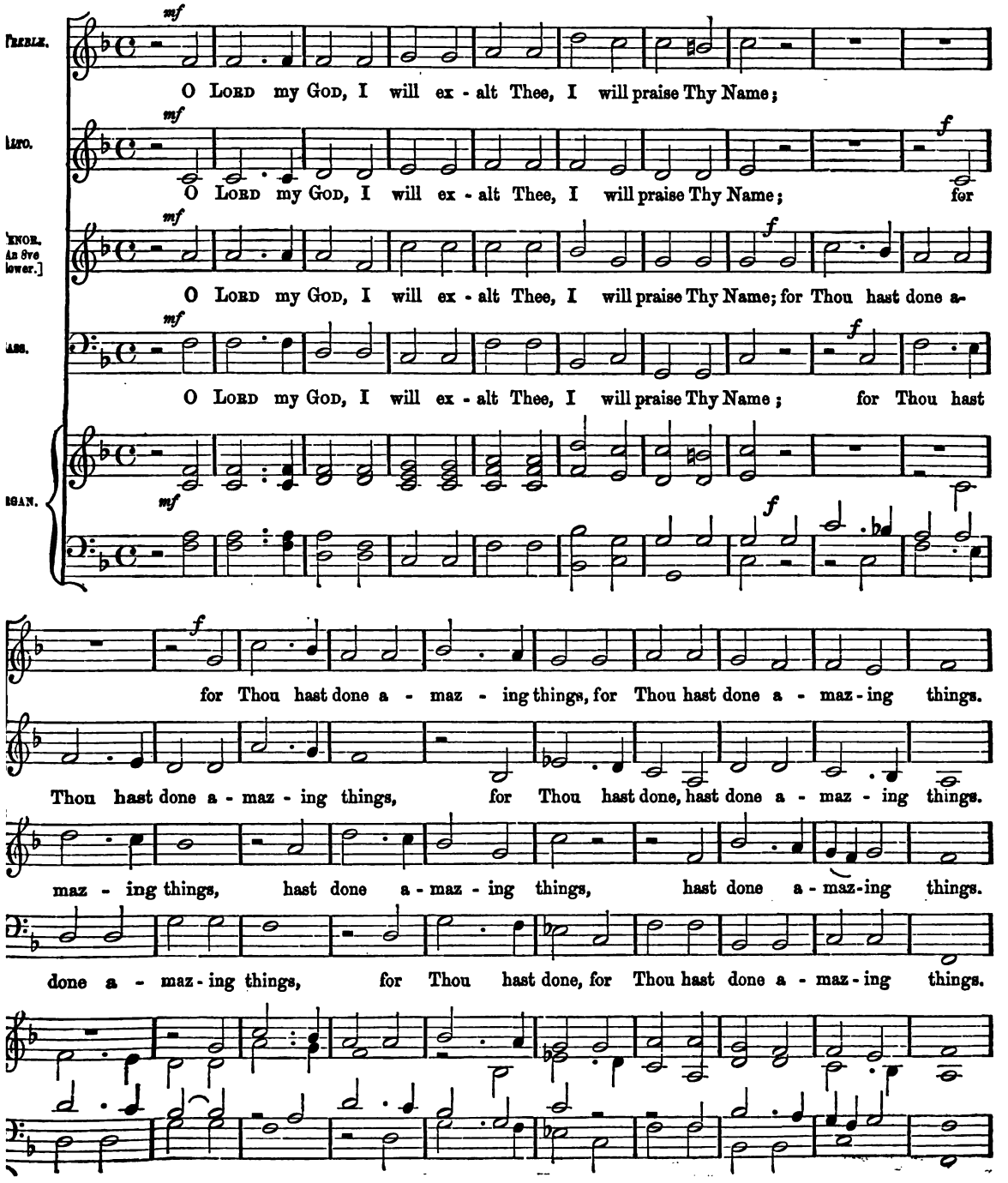
p

O Lord my God, I will exalt Thee.

ANTHEM.

From *The Actes of the Apostles*, 1553. Adapted to new Words, and Edited, with an Organ Accompaniment, by EDW. F. RIMBAULT, LL.D.

Isaiah xxv.; Psalm vii. DR. CHRISTOPHER TYE.



p *cres.*

I will give thanks un - to the LORD, . . and praise His ho - ly Name,

p

I will give thanks un - to the LORD, the LORD, and praise His ho - ly Name,

p *f*

I will give thanks un - to the LORD, . . and praise His ho - ly Name, and I will praise His

p *f*

I will give thanks un - to the LORD, . . and praise His ho - ly Name, and I will

p *cres.* *f*

f

and I will praise His ho - ly Name, and I will praise His Name.

f

and I will praise His ho - ly Name, and I will praise His ho - ly Name.

ho - ly Name, and I will praise His ho - ly Name, will praise His ho - ly Name.

praise His ho - ly Name, and I will praise His Name, will praise His ho -- ly Name.

The Lord is good.

ANTHEM.

From *The Actes of the Apostles*, 1553. Adapted to new Words, and Edited, with an Accompaniment for the Organ, by EDW. F. RIMBAULT, LL.D.

Psalm cxlv. DR. CHRISTOPHER TYE.

TREBLE. *p* *cres.*
The LORD is good; fresh acts of grace His pi - ty still sup - plies;

ALTO. *p* *cres.* *p*
The LORD is good; fresh acts of grace His pi - ty still sup - plies; His

TENOR. [An 8ve lower.] *p* *cres.*
The LORD is good; fresh acts of grace His pi - ty still sup - plies;

BASS. *p* *cres.*
The LORD is good; fresh acts of grace His pi - ty still sup - plies;

ORGAN. *p* *cres.* *p*

p *f*
His an - ger moves with slow - est pace, His will - ing

f
an - ger moves with slow - est pace, with . . slowest pace, His will - ing

p *f*
His an - ger moves with slow - est pace, His will - ing

p *f*
His an - ger moves with slow - est pace, with slow - est pace, His will - ing

f

p

mer - cy flies. The long - ing of the poor and meek His good - ness will sup-

p

mer - cy flies. The long - ing of the poor and meek His good - ness will sup-

p

mer - cy flies. The long - ing of the poor and meek His good - ness will sup-

p

mer - cy flies. The long - ing of the poor and meek His good - ness will sup-

p

f

ply: He will re - vive their faint - ing hopes, Who on His strength re - ly.

f

ply: He will re - vive their faint - ing hopes, Who on His strength re - ly.

f

ply: He will re - vive their faint - ing hopes, Who on His strength re - ly.

ply: He will re - vive their faint - ing hopes, Who on His strength re - ly.

f

f

The Lord descended from above.

ANTHEM.

From *The Actes of the Apostles*, 1553. Adapted to new Words, and Edited, with an Accompaniment for the Organ, by EDW. F. RIMBAULT, LL.D.

Psalm xviii. DR. CHRISTOPHER TYE.

TREBLE. *mf*

The LORD de-scend-ed from a-bove, And bow'd the heav'ns most high,

ALTO. *mf*

The LORD de-scend-ed from a-bove, And bow'd the heav'ns most high,

TENOR. [An 8ve lower.] *mf* *f*

The LORD de-scend-ed from a-bove, And bow'd the heav'ns most high, And un-der-

BASS. *mf* *f*

The LORD de-scend-ed from a-bove, And bow'd the heav'ns most high, And

ORGAN. *mf* *f*

f *p*

And un-der-neath His feet He cast The dark-ness of the sky: On

f *p*

And un-der-neath His feet He cast The dark-ness of the sky: On

p

neath His feet He cast, His feet . . . He cast The dark-ness of the sky: On

p

un-der-neath His feet He cast, His feet He cast The dark-ness of the sky: On

p

che - rubs and on che - ru - bims Full roy - al - ly He rode, . .

che - rubs and on che - ru - bims Full roy - al - ly He rode . . *f* And

che - rubs and on che - ru - bims Full roy - al - ly He rode . . *f* And on the wings of

che - rubs and on che - ru - bims Full roy - al - ly He rode . . *f* And on the

f And on the wings . . . of migh - ty winds Came fly - ing all a - broad.

on the wings of mighty winds, the wings of migh - ty winds Came fly - ing all a - broad.

migh-ty winds, of migh-ty winds, of migh - ty winds Came fly - ing all a - broad.

wings of migh - ty winds, the wings of migh - ty winds Came fly - ing all a - broad.

This is the Record of John.

ANTHEM, COMPOSED BY ORLANDO GIBBONS.

TRANSCRIBED FROM THE ORIGINAL MS. IN THE LIBRARY OF CHRIST CHURCH, OXFORD, AND EDITED, WITH AN ACCOMPANIMENT FOR THE ORGAN, BY EDWARD F. RIMBAULT, L.L.D.

TENOR SOLO.

*Choir Organ.**

ORGAN.

This is the re - cord of John, When the Jews sent priests and Le - vites . . from Je - ru - sa - lem, from Je - ru - - sa - - lem to ask him, Who . . art thou? And he con - fess - ed and said, ... plain - ly, I am not the . . . . . CHRIST.

* The original accompaniment is for Viols.

CHORUS.

REBLE. And he con - fess - ed and de - ni - - ed not,

ALTO. And he con - fess - ed and de - ni - ed not, and said, plain - - ly,

D ALTO. And he con - fess - ed and de - ni - ed not,

TENOR. And he con - fess - ed and de - ni - ed not, and said, plain - ly,

BASS. And he con - fess - ed and de - ni - ed not, and said, plain - - ly, said,

CHORUS.

ORGAN. *Full Organ.*

and said, plain - ly, I . . . . am not . . . . the CHRIST, I am . . . . . not the CHRIST.

and said, plain - - ly, I am not the CHRIST, I . . . . . am not . . . . the CHRIST.

and said, plain - ly, I am . . . . . not the CHRIST.

I am not the CHRIST, and said, plain-ly, I am not . . . the CHRIST.

plain - ly, I am not the CHRIST, I am not the CHRIST.

TENOR SOLO.

Choir Organ.

And they ask - - ed him,

What art thou, then? Art thou E - - li - as? Art thou E - li - as?

and he said, I am not. Art . . .

. . . thou the pro-phet? Art . . . thou the pro-phet? And . . . he an - swer'd, No.

CHORUS.

And they ask - ed him, What art thou, then? Art

And they ask - - - ed him, What art thou, then? Art . . thou E - li - as, E -

And they ask - ed him, What art thou, what art thou, then? Art . . thou E - li - as? Art.

And they ask - ed him, What art . . . thou, then? Art thou E - li - as, E -

And they ask - ed him, What art thou, then? Art

Full Organ.

. . . thou E - li - as? And he said, I am not, I am not.

Verse.

- - li - - - as? And he said, I am not, And he said, I am not. Art

. . . thou E - li - as? And he said, I . . . am not, And he said, I am not. Art

- li - as? And he said, I am not. Art

thou E - li - as? And he said, I am not. . Art

Verse.

Choir Organ.

CHORUS.

Art thou the pro - phet? And he an-swer'd, No.

thou the pro-phet? And he an-swer'd, No. Art thou the pro - phet? And he an-swer'd, No.

thou the pro - phet? And he an-swer'd, No. Art thou the pro - phet? And he an-swer'd, No.

thou the pro-phet? And he an-swer'd, No. Art thou the pro - phet? And he an-swer'd, No.

thou the pro - phet? And he an-swer'd, No. Art thou the pro - phet? And he an-swer'd, No.

Full Organ.

TENOR SOLO.

Then said they un - to him, What art

Choir Organ.

thou, that we may give . . . . an an - - swer un - to them that

sent us? What say'st thou of thy self? And

he said, I am . . the voice of him that cri - eth in the wil - -

- - - der - ness, Make straight the way of the LORD, Make

straight the way of the LORD, the way . . . . . of the LORD.

CHORUS.

And he said, I am the voice of him that cri - - - eth in the

And he said, I am the voice of him that cri - eth

And he said, I am the voice of him that cri -

And he said, I am the voice of him . . . that cri - eth in .

And he said, I am the voice of him that cri - - - - eth in the

Full Organ.

wil - - - - - der - ness, Make straight the way of the LORD, Make

in the wil - - - - - der - ness.

- - - - eth in the wil - der - ness, Make straight the way of the

. . . . the wil - - - - - - - - der - ness, Make straight the way of the LORD, Make

wil - - - der - - - - - - ness, Make straight the

straight the way of the LORD, of the LORD, Make

Make straight the way of the LORD, the LORD,

LORD, Make straight the way of the LORD, Make straight the

way of the LORD, Make

way of the LORD, Make straight the way of the LORD, the

straight the way of the LORD, the way . . . . . of the LORD.

Make straight the way of the LORD, the LORD.

way of the LORD, Make straight the way of the LORD.

straight the way, the way of the LORD, the way . . . . . of the LORD.

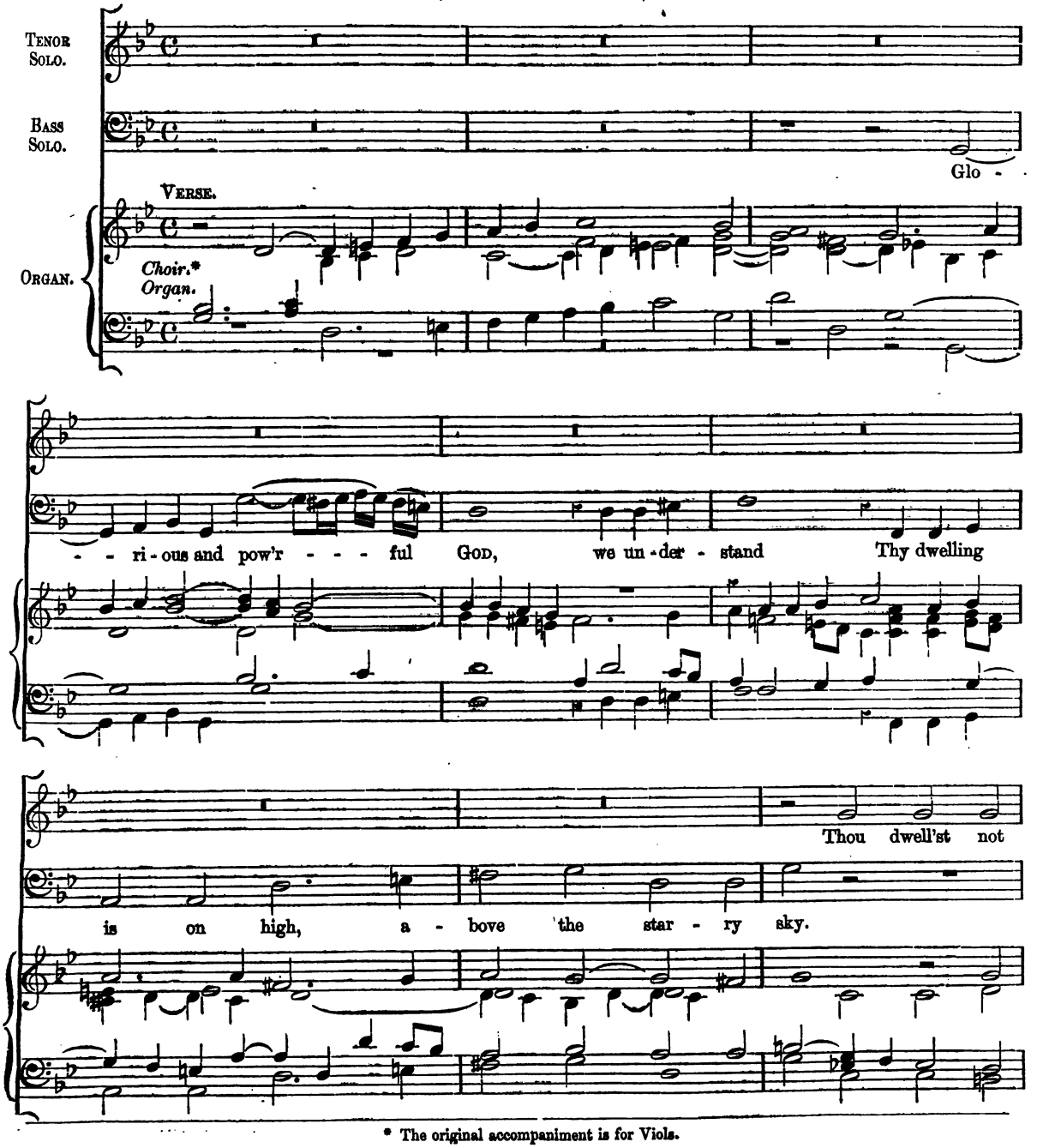
way . . . of the LORD, Make straight the way of the LORD.

Glorious and Powerful God.

ANTHEM FOR THE CONSECRATION OF A CHURCH,

COMPOSED BY ORLANDO GIBBONS.

TRANSCRIBED FROM THE ORIGINAL MS. IN THE LIBRARY OF CHRIST CHURCH, OXFORD, AND EDITED, WITH AN ACCOMPANIMENT FOR THE ORGAN, BY EDWARD F. RIMBAULT, L.L.D.



* The original accompaniment is for Viols.

in stone temples made . . with hands; but in the flesh hearts of the

sons of men. To dwell is Thy de - light, near hand, though out of sight.

CHORUS.

TREBLE. Thou dwell'st not in stone tem - ples made with hands; But

1st ALTO. Thou dwell'st not in stone tem - ples made with hands; But

2nd ALTO. Thou dwell'st not in stone temples made . . . with hands;

TENOR. Thou dwell'st not in stone tem - - - ples made with hands; But

BASS. Thou dwell'st not in stone tem - ples made with hands; But

ORGAN. *Full Organ.*

in the flesh hearts of the sons of men. To

. . . in the flesh hearts of the sons of men. To

But in the flesh hearts of the sons of men.

in . . the flesh hearts . . . of the sons . . . . . of men.

in the flesh hearts of the sons of men. To

dwell is Thy de - light, near hand though out . . . . . of sight.

dwell is Thy de - - - light, near hand though out of sight.

To dwell is Thy de - light, near hand though out of sight.

To dwell is Thy de - light, near hand though out of sight.

dwell is Thy de - light, ... near hand though out of sight.

TENOR SOLO.

We give of Thine own hand.

BASS SOLO.

we give of Thine own

Choir Organ.

. . . . Thy ac - cep - ta - - - tion, His ve - ry life and blood,

hand Thy ac - cep - ta - - tion, His ve - ry life and blood,

to all ac - - - tions good, when - e - - - ver here or hence our

to all ac - - tions good, when - - e - - ver here or

sup - pli - ca - - - - - tion, from pure and with un - feign - ed hearts to

hence our sup - pli - - ca - - - - tion, from pure and with un-feign - ed

Thee . . a - scend. Be pre - sent with Thy grace,

hearts to Thee a - scend. Be pre - sent with Thy grace, shew

shew us Thy lov - ing face, ... Thy lov - ing face.

us Thy lov-ing face, Thy lov-ing face, Thy lov - ing face.

Chorus.

From pure and with un-

From pure and . . . with un - feign - ed hearts, . .

From pure and with un-feign-ed hearts, from pure

From pure and with un - feign - - ed hearts, to Thee, to

From pure and with un-feign - - ed

Full Organ.

- feign - - - - - ed hearts, to Thee . . . a - scend. Be pre - - - - sent

. . . to Thee a-scend. Be pre - sent with Thy . . . . . grace,

and un-feign - - ed hearts, to Thee a - scend. Be pre - - sent and . . . with Thy

Thee . . . a - scend. Be pre - sent with Thy . . . . grace,

hearts, to Thee a - scend. Be pre - - sent with Thy grace, shew

with Thy grace, shew us . . . . Thy lov - - ing face.

shew us Thy lov-ing face, Thy lov-ing face, Thy lov - ing face.

grace, shew us Thy lov-ing face, ... Thy lov - ing face.

shew us Thy face, shew us Thy lov - - - - ing face.

us Thy lov-ing face, shew us Thy lov - ing face.

TENOR SOLO.

O down on us, O . . . . down on us full show'rs of mer - -

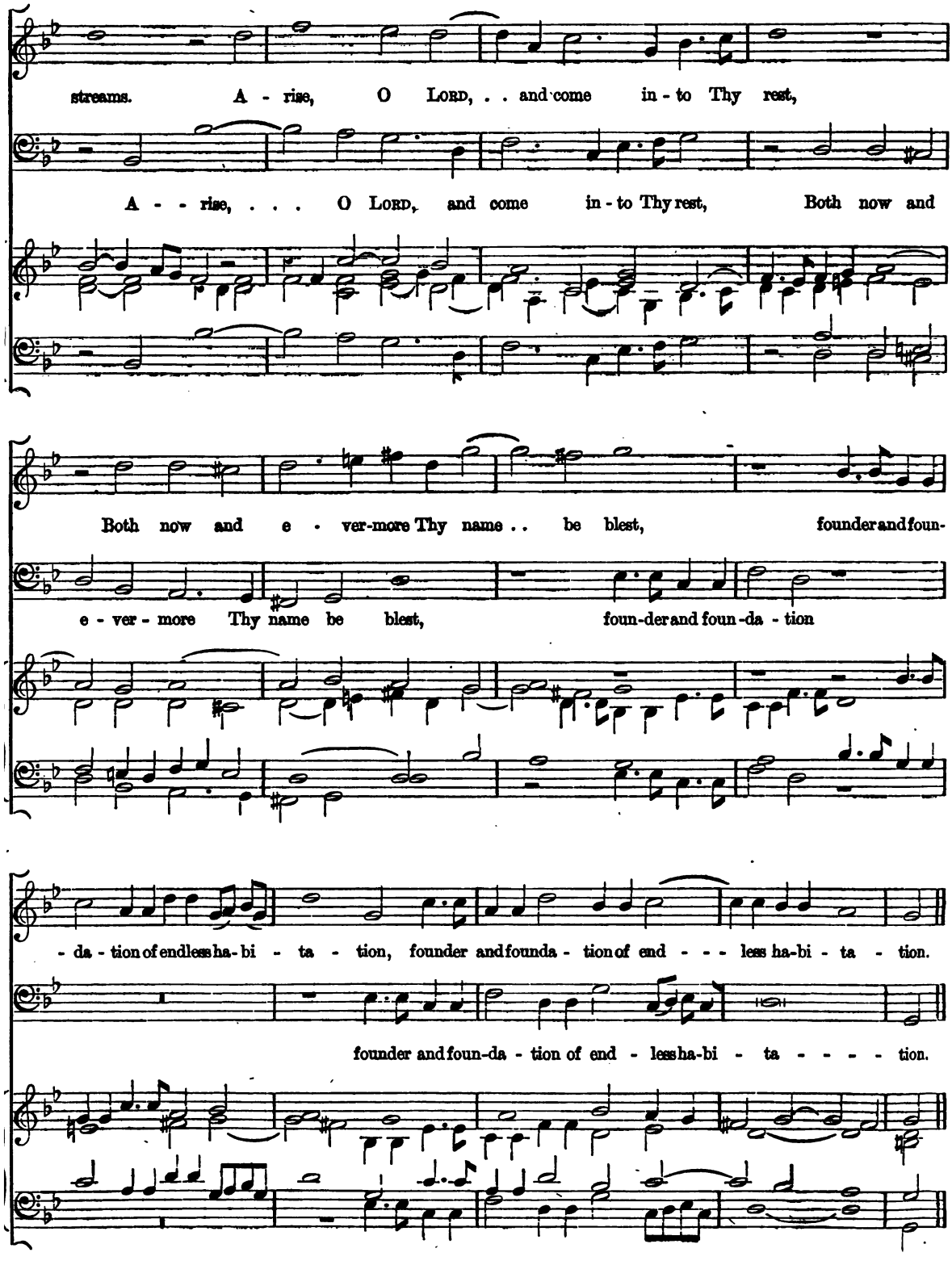
BASS SOLO.

O down on us full show'rs of mer - - - - - - cy

Choir Organ.

- - - cy send, let Thy love burn-ing beams dry up all, dry up all our sin's

send, let Thy love burning beams dry up all, dry up all . . our sin's streams.


streams. A - rise, O Lord, . . and come in - to Thy rest,
A - - rise, . . . O Lord, and come in - to Thy rest, Both now and
Both now and e - ver-more Thy name . . be blest, founder and foun-
e - ver - more Thy name be blest, foun-der and foun-da - tion
- da - tion of endless ha- bi - ta - tion, founder and founda - tion of end - - - less ha-bi - ta - tion.
founder and foun-da - tion of end - less ha-bi - ta - - - - tion.

Chorus.

O down on us, O . . . . . down on us

O down on us,

O . . . . . down on us, O down on

O . . . . . down on us, O down on

O . . . . down on us

Full Organ.

full show'rs of mer - - - - - - - - cy, mer - cy send, let Thy

O down on us full show'rs of mer - cy send, let Thy love's

us full show'rs . . of mer- cy send, let thy

us full show'rs of mer - cy, of mer-cy send, let Thy love's

full show'rs of mer - - - - - - - - cy send, let Thy love's

love's burn-ing beams dry up all our sins' . . . streams.

burn-ing beams dry up, dry up all our sins' streams.

love's burn-ing beams dry up all, all our . . sins' streams.

burn-ing beams dry up all . . . our sins' streams. A-

burn-ing beams dry up all, dry up all our sins' streams. A-

A-rise, . . O Lord, and come in-to Thy

A-rise, O Lord, and come . . . . in-to Thy

A-rise, O Lord, and come in- - to Thy rest,

-rise, O Lord, . . and come in-to Thy rest, Thy rest,

- - rise, O Lord, and come in- - to Thy rest, both

rest, both now and e - - ver - - more Thy name - be - blest,

rest, both now and e - ver - more Thy name be

both now and e - - - ver - more Thy name be blest,

both now and e - - ver - - more Thy name be blest,

now and e - - ver - - more Thy name be blest,

foun - der and foun - da - - tion of end - less ha - bi - -

blest, foun - der

foun - der and founda - tion of end - - - - less ha - bi - ta - - - - - - - -

be blest, foun - der and foun - da - - tion of end - less ha - bi - ta - - - -

foun - der and foun - da - tion,

- - ta - - - - - - tion, of end - - less ha - bi - - - ta - - tion.

and foun - da - - tion of end - less ha - - bi - - - ta - - - - - - tion. A -

- - tion, of end - - - less, end - - - less ha - bi - - ta - - tion.

- - tion, foun - der and foun - da - - tion of end - less ha - bi - - - ta - - tion.

foun - der and foun - da - - tion of end - less ha - bi - ta - - - - - - - - - tion. A -

A - - - - - - - - - - - - - - - men . . . . . .

- - - - - - - - - - - - - - - - men. . . . . .

A - men.

A - - - - - - - - - - - - - - - - men.

- men. . . . . .

Regoice in the Lord.

ANTHEM FOR ADVENT.

FROM AN ANCIENT SET OF PART-BOOKS, TEMP. HENRY VIII., IN THE POSSESSION OF EDWARD F. RIMBAULT, LL.D.

PHILIPPIANS, CHAP. IV., V. 4—7. JOHN REDFORD. 1543.

1ST TREBLE.

f Re - joice in the LORD . . . al - way: and a-gain I say re-

2ND TREBLE OR ALTO.

f Re - joice in the LORD al - way: and a - gain I say re-

TENOR. (an 8ve lower.)

f Re-

BASS.

ORGAN.

f

- joice. Re - joice

- joice. Re - - joice in the LORD al - way; and a - gain I say re - joice. Re - joice

- joice in the LORD al - way; and a - gain . . . . I say re - joice. Re - joice

f Re - joice in the LORD . . . al - way; and a - gain I say re - joice. Re - joice

in the LORD . . : al - ways: and a - gain I say re - - joice.

in the LORD, and a - gain . . . I say re - joice, Re - joice

in the LORD al - - - - - - way, and a - gain I say re - - joice, Re - joice.

in the LORD al - - way, and a - gain I say re - - joice, Re - -

Re - - joice in the LORD . . . . al - way; and a - gain I say re - joice

in the LORD . . . al - way, al - - - - - - way; and a - gain I say re - joice.

. . . in the LORD . . al - way, al - - way . . . . . and a -

- joice in the LORD al - - - - - - way; and a - gain I say re - joice,

and a - gain, and a - gain I say . . re - joice. Let your

and a - gain, a - gain I say re - joice. Let your

- gain, and a - gain I say re - joice, a - gain I say re - joice. Let your

and a - gain, a - gain I say re - joice, I say re - joice. Let your

mo - de - ra - tion be known un - to all men, let your mo - de - ra - tion be

mo - de - ra - tion be known un - to all men, let your mo - de - ra - tion be

mo - de - ra - tion be known un - to all men, let your mo - de - ra - tion be

mo - de - ra - tion be known un - to all men, let your mo - de - ra - tion be

f

known un - to all men. The LORD, . . . the LORD

f

known un - to all men. The LORD is at . . hand,

f

known un - to all men. The LORD, the LORD is at hand, the

f

known un - to all men. The LORD . . . . . is at hand, the

f

is at hand, ... Be care - - - ful for no - - -

the LORD . . . . . is at hand, Be care - - ful for no - -

LORD is at hand, ... Be care - - ful for no - -

LORD . . . . . is at hand, . . Be care - ful for no - -

p

-thing; but in ev' - ry - thing by pray - er and sup - pli - ca - - - tion

p

-thing; but in ev' - ry - thing by pray - er and sup - pli - ca - - tion

p f

-thing; but in ev' - ry - thing by pray - er and sup - pli - ca - - - tion with

p f

-thing; but in ev' - ry - thing by pray - er and sup - pli - ca - - - tion with thanks - giv-

p f

f

be made known un - to GOD.

f

with thanks-giv - ing, with thanksgiv - ing let your re - quests

thanks - giv - ing, with thanks-giv - ing let your re-quests be made known un - to GOD, be

- ing, with thanksgiv - ing let your re - quests be made known un - to

be made known un - to God, be made known un - to God.

be made known un - to God, un - to God, be

made known un - to God, made known un - to God, un - to God, made

God, un - to . . . God, made known un - to God, un - - - - - to God, made

be made known un - to God. . . And the peace of God, which

made known un - to God. . . And the peace of God, which pass -

known un - - to God. . . And the

known un - - to God. . . And the peace of

pass - eth all, pass - - - - eth all un - der - - stand - ing,

- eth all un - - der - stand - - ing, un - - - - - der - - stand - ing,

peace of God, which pass - eth all un - - - - - - der - stand - ing, and the

God, which pass - - eth all un - der - - - - - - stand - ing, and the peace of

and the peace of God, which pass - eth all un - der - stand - ing, ...

the peace . . . . of God,

peace of God, which pass - eth all un - - der - stand - ing, and the peace of

God, which pass - eth all un - der - stand - - ing, and the peace of God, .

and the peace of GOD, . . . which pass - - eth all un - der - stand - ing,

and the peace of GOD, which pass - eth all un-der - stand - ing, . . shall

GOD, which pass - - eth all un - der - standing, all un - der - stand - ing, .

. . . which pass - - - - eth all un - der - stand-ing, all un - der - stand - ing, .

keep your hearts and minds thro' CHRIST JE - - - SUS.

keep your hearts . . . . and . minds thro' CHRIST . . . . . JE - - - - SUS.

. . . shall keep your hearts . . . . and minds thro' CHRIST . . . . . JE - - - - SUS.

. . . shall keep your hearts . . . and minds thro' CHRIST JE - - - SUS.

The full Communion Service in the Dorian Mode,

COMPOSED BY ADRIEN BATTEN,

FROM AN OLD MS. IN THE POSSESSION OF EDWARD F. RIMBAULT, LL.D.

KYRIE ELEESON.

TREBLE. LORD, have mer - cy up - - - on us, and in-cline our hearts to keep this . . . . law.

ALTO. LORD, have mer - cy up - on . . . us, and in-cline our hearts to . . . keep this law.

TENOR. [an 8ve lower] LORD, have mer - cy up - on . . . us, and in-cline our hearts to keep this law.

BASS. LORD, have mer - cy up - on us, and in-cline our hearts to keep this law.

ORGAN.

LORD, have mer - cy up - - - - - on us, and write all these Thy

LORD, have mer - cy up - - on us, and write all these Thy

LORD, have mer - cy up - - - - - on us, and write all these Thy

LORD, have mer - cy up - - on us, and write all these Thy

laws in our hearts we be - - - - seech Thee, we be - seech Thee.

laws in our hearts we . . . be - - - seech Thee, we be - seech Thee.

laws in our hearts we . . . . be - seech . . . . Thee, we be - seech Thee.

laws in our hearts we be - seech Thee, we be - seech Thee.

THE NICENE CREED.

I be - lieve in one GOD,

Full.

the FA - THER Al - - - - migh - ty, Ma - ker of Heav'n and earth,

the FA - THER Al - migh - - - ty, Ma - ker of Heav'n and earth,

the FA - THER Al - migh - - - ty, Ma - ker of Heav'n and earth,

the FA - THER Al - migh - - - ty, Ma - ker of Heav'n and earth,

Full.

And of all things vi - si - ble and in - vi - - si - ble,

And of all things vi - - si - - ble and in - - - - - - - - vi - si - ble,

And of all things vi - - si - - ble and in - - vi - - si - ble,

And of all things vi - - si - - ble and in - - vi - - si - ble,

Dec. *Can.* *Dec.*

And in one Lord Je - sus Christ, The on - ly be - got - ten Son of God, Be -

And in one Lord Je - sus Christ, The on - ly be - got - ten Son of God, Be -

And in one Lord Je - sus Christ, The on - ly be - got - ten Son of God, Be -

And in one Lord Je - sus Christ, The on - ly be - got - ten Son of God, Be -

Choir Organ.

Can. *Dec.*

- got-ten of His FA-THER be-fore all . . . . . worlds, GOD of GOD, Light . . of

- got - ten of His FA-THER be-fore all . . . . . worlds, GOD of GOD, Light . . . . of

- got - ten of His FA-THER be - fore all . . . worlds, GOD of GOD, Light of

- got - ten of His FA-THER be-fore all . . . worlds, GOD of GOD, Light of

Can. *Full.*

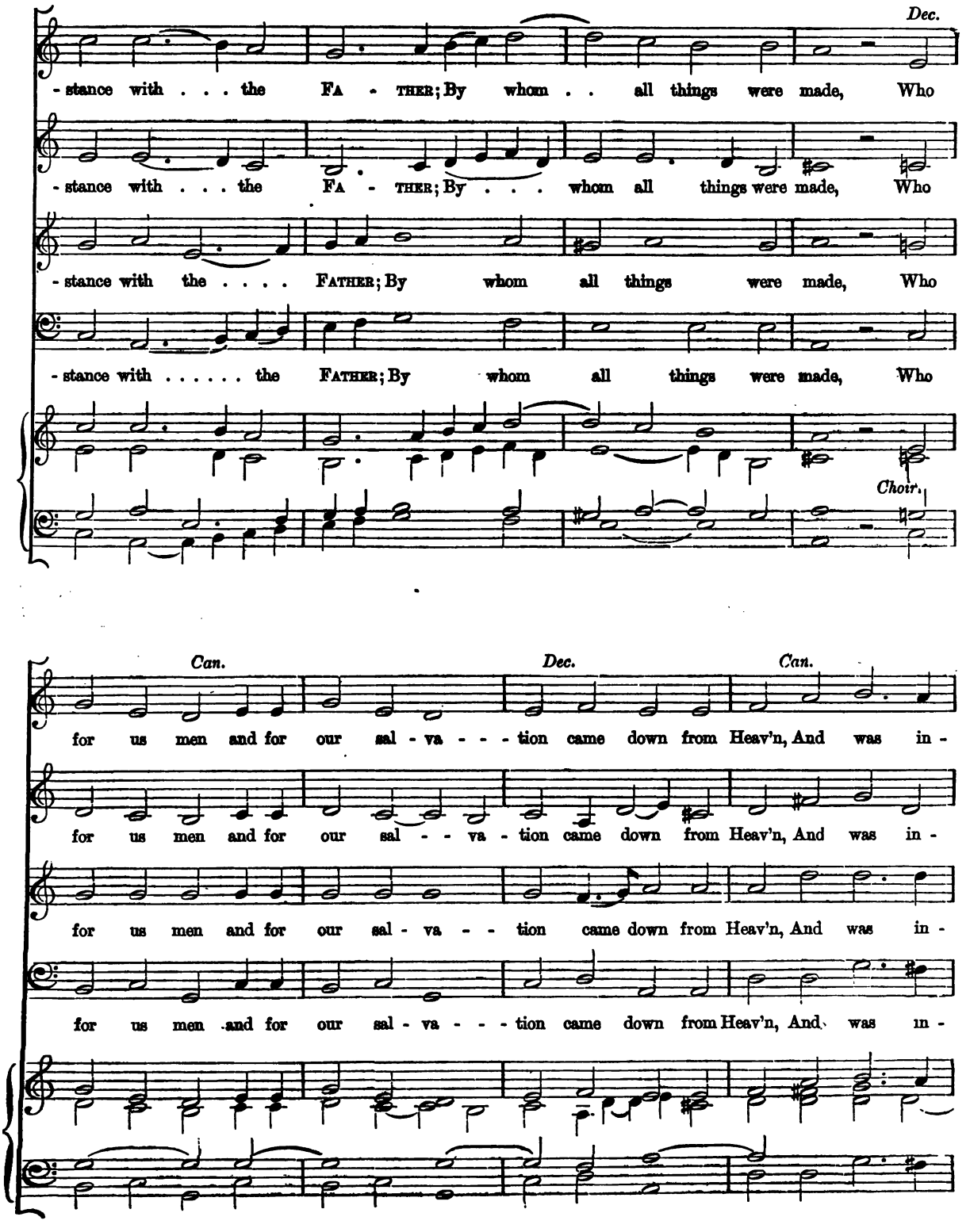
Light, Ve - ry GOD of ve - - ry GOD, Be - got - ten, not made, Be-ing of one sub - - - -

Light, Ve-ry GOD of ve-ry GOD, Be - got - ten, not made, Be-ing of one sub - -

Light, Ve-ry GOD of ve - - ry GOD, Be-got - ten, not made, Be-ing of one sub - -

Light, Ve-ry GOD of ve - - ry GOD, Be - got - ten, not made, Be-ing of one sub - -

Full.


Dec.
- stance with . . . the Fa - ther; By whom . . all things were made, Who
- stance with . . . the Fa - ther; By . . . whom all things were made, Who
- stance with the . . . . Father; By whom all things were made, Who
- stance with . . . . . the Father; By whom all things were made, Who
Choir.
Can.
Dec.
Can.
for us men and for our sal - va - - - tion came down from Heav'n, And was in -
for us men and for our sal - - va - tion came down from Heav'n, And was in -
for us men and for our sal - va - - - tion came down from Heav'n, And was in -
for us men and for our sal - va - - - tion came down from Heav'n, And was in -

Dec.

- car - nate by the Ho - LY GHOST of the Vir - gin Ma - ry, And was made

- car - nate by the Ho - LY GHOST of the Vir - gin Ma - ry, And was made

- car - nate by the Ho - LY GHOST of the Vir - gin Ma - ry, And was made

- car - nate by the Ho - LY GHOST of the Vir - gin Ma - ry, And was made

Can. *Dec.*

man, And was cru - ci - fied al - so for us un - der Pon - - ti - us

man, And was cru - ci - fied al - so for us un - der Pon - - ti - us Pi -

man, And was cru - ci - fied al - so for us un - der Pon - - ti - us Pi -

man, And was cru - ci - fied al - so for us un - der Pon - - ti - us Pi -

Dec. *Can.* *Dec.*

Pi - - late. He suf - fer - ed and was bu - ri - ed, And.. the third day He rose

- - - - late. He suf - fer - ed and was bu - ri - ed, And.. the third day He rose

- - - - late. He suf - fer - ed and was bu - ri - ed, And.. the third day He rose

- - - - late. He suf - fer - ed and was bu - ri - ed, And.. the third day He rose

Full.

- - - - a - gain ac - cord - ing to the..... Scrip - tures, And as - - cend - - ed

- - - - a - gain ac - cord - ing to the..... Scrip - tures, And as - cend-ed in -

..... a - gain ac - cord - ing to the Scrip - - - tures, And as - cend - - ed

..... a - gain ac - cord - ing to the Scrip - - - tures, And as - cend - - ed

Full.

in - to - - - - Heav'n, And sit - teth on the right hand of the FA - - - -

- - - - - - to Heav'n, And sit - teth on the right hand of the FA - -

in - to Heav'n, And sit - teth on the right hand of the FA - -

in - - - - - to Heav'n, And sit - teth on the right hand of the FA - -

- THER. And He shall come a - gain with glo - - - ry to judge both the quick

- THER. And He shall come a - gain with . . . . . glo - ry to judge both the quick

- THER. And He shall come a - gain with glo - - - - - ry to judge both the quick

- THER. And He shall come a - gain with glo - - - ry to judge both the quick

Dec.

And the dead: Whose king-dom shall have no end. And I be - lieve in the

And the dead: Whose king-dom shall have no end. And I be - lieve in the

And the dead: Whose king - dom shall have no end. And I be-lieve in the

And the dead: Whose king - dom shall have no end. And I be-lieve in the

Choir.

Can. *Dec.*

Ho - LY GHOST, the LORD and Gi - ver of life, Who pro - ceed - eth

Ho - LY GHOST, the LORD and Gi - ver of life, Who pro - ceed - eth -

Ho - LY GHOST, the LORD and Gi - ver of life, Who pro - ceed - eth -

Ho - LY GHOST, the LORD and Gi - ver of life, Who pro - ceed - eth

Can.

from the FA - THER and the SON, Who with the FA - THER and the SON to -

from the FATHER and . . . . the SON, Who with the FA - THER and the SON to - ge -

from the FA - THER and the SON, Who with the FA - THER and the SON to -

from the FA - THER and the SON, Who with the FA - THER and the SON to -

Dec. *Can.* *Full.*

- ge - - - ther is wor - ship-ped and glo - - ri - fied, Who spake by the Pro -

- - - - - - ther is wor - ship-ped and glo - - ri - fied, Who spake by the Pro -

- ge - - - ther is wor - ship - ped and glo - ri - fied, Who spake by the Pro - -

- ge - - - ther is wor - ship-ped and glo - - ri - fied, Who spake by the Pro - -

Full.

Dec. *Can.*

- phets. And I be - lieve one Ca - tho - lick And A - pos - to - lic Church. I ac -

- phets. And I be - lieve one Ca - tho - lick And A - pos - to - lic Church. I ac -

- phets. And I be - lieve one Ca - tho - lick and A - pos - to - lic Church. I ac -

phets. And I be - lieve one Ca - tho - lick and A - pos - to - lic Church. I ac -

Choir.

- know - ledge one Bap - tism for the re - mis - sion . . of . . . .

- know - ledge one Bap - tism for the re - mis - - sion of . . .

- know - ledge one Bap - tism for the re - mis - - - - sion of . . .

- know - ledge one Bap - - tism for the re - mis - - - - sion of . . .

Full.

sins, And I look for the re - sur - rec - - tion of the dead, And the life

sins, And I look for the re - sur - rec - - tion of . . . the dead, And the life

sins, And I look for the re - sur - rec - - tion of . . . the dead, And the life

sins, And I look for the re - sur - rec - - tion of the dead, And the life

Full.

of the world to come, A - men.

of the world to come, A - men.

of the world to come, A - - - - - - - - - - - - - - - - men.

of the world to come, A - - - - - - - - - - - - - - men.

SANCTUS.

Ho - ly, Ho - - - - ly, Ho - ly, LORD GOD of Hosts, Heav'n and

Ho - ly, Ho - ly, Ho - - ly, LORD GOD of Hosts, Heav'n and

Ho - ly, Ho - ly, Ho - - - ly, LORD GOD of Hosts, Heav'n and

Ho - ly, Ho - ly, Ho - - - ly, LORD GOD of Hosts, Heav'n and

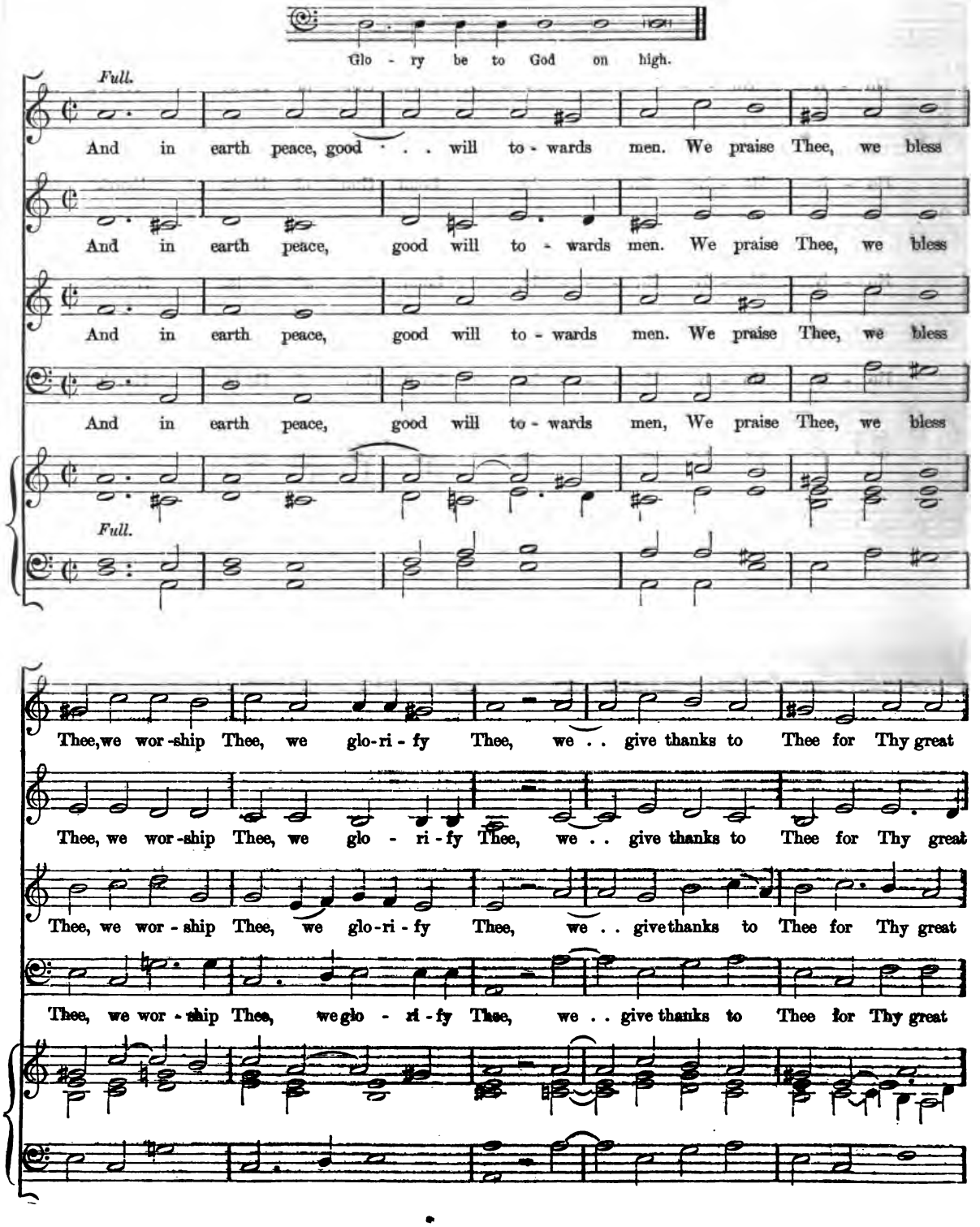
earth are full of Thy glo - ry: Glo - - ry be to Thee, O LORD . . most High.

earth are full of Thy . . . glo - ry: Glo - ry be to Thee, O LORD most High.

earth are full of Thy glo - - ry: Glo - ry be to Thee, O LORD most High.

earth are full of Thy glo - ry: Glo - ry be to Thee, O LORD most High.

GLORIA IN EXCELSIS.



glo - ry, O LORD GOD, Heav'n-ly King, GOD the FA-THER Al - migh - - ty. O LORD, the

glo - ry, O LORD GOD, Heav'n-ly King, GOD the FA - THER Al-migh - - - ty. O

glo - ry, O LORD GOD, Heav'n-ly King, GOD the FA - THER Al - migh - ty. O

glo - ry, O LORD GOD, Heav'n - ly King, GOD the FA-THER Al - migh - - - ty. O

on - ly be - got - ten SON, JE - - - - - - - - SU CHRIST; O LORD . . GOD, Lamb of

LORD, the on - - ly be - got - ten SON, JE - - - SU CHRIST; O LORD GOD, Lamb of

LORD, the on - - ly be - got - ten SON, JE - - SU CHRIST; O LORD GOD, Lamb of

LORD, the on - - ly be - got - ten SON, JE - - SU CHRIST; O LORD GOD, Lamb of

Can. *Dec.*

GOD, SON of the FA - THER, that tak'st a - way the sins of the world, have mer - cy up-on

GOD, SON of the FA - THER, that tak'st a - way the sins of the world, have mer - cy up-on

GOD, SON of the FA - THER, that tak'st a - way the sins of the world, have mer - cy up-on

GOD, SON of the FA - THER, that tak'st a - way the sins of the world, have mer - cy up-on

Can.

us. Thou that tak'st a - way the sins of the world, have mer - cy up - on us. Thou that

us. Thou that tak'st a - way the sins . . of the world, have mer - cy up - on us. Thou that

us. Thou that tak'st a - way the sins of the world, have mer - cy up - on us. Thou that

us. Thou that tak'st a - way the sins of the world, have mer - cy up - on us. Thou that

Full.

tak'st a - way the sins of the world, re - ceive our prayer. Thou that

tak'st a - way the sins of the world, re - ceive our pray - - er. Thou that

tak'st a - way the sins of the world, re - ceive our pray - er. Thou that

tak'st a - way the sins of the world, re - ceive our pray - - er. Thou that

Full.

sit - - test at the right hand of GOD the FA - - - THER, have mer - cy up - on

sit - - test at the right hand of GOD the . . . FA - THER, have mer - cy up - on

sit - - test at the right hand of GOD the FA - - THER, have mer - cy up - on

sit - test at the right hand of GOD the FA - - THER, have mer - cy up - on

us. For Thou on - ly art ho - ly; Thou on - - ly art the LORD;

us. For Thou on - ly art ho - - - ly; Thou on - - ly art the

us. For Thou on - ly art ho - - - ly; Thou on - - ly art the

us. For Thou on - ly art ho - - - ly; Thou on - - ly art the

Thou on - ly, O . . . CHRIST, with . . . the Ho - - LY GHOST, art most

LORD; Thou on - ly, ... O CHRIST, with . . . the Ho - - LY GHOST, art most

LORD; Thou on - ly, O . . - CHRIST, with . . . the Ho - LY GHOST, art most

LORD; Thou on - ly, O CHRIST, with . . . the Ho - - LY GHOST, art most

high in the glo - ry of GOD the FA - - - THER, in the glo - - ry of

high in the glo - ry of GOD the FA - THER, in the glo - ry of

high in the glo - ry of GOD the FA - - - THER, in the glo - ry of

high in the glo - ry of GOD the FA - - - THER, in the glo - ry of

GOD the . . . . . FA - THER. A - - - - - - - - - - - - - - - men.

GOD the FA - THER. A - - - - - - - - - - - - men.

GOD the FA - - - - - THER. A - - - - - - - - - - - - men.

GOD the FA - - - - - THER. . . . A - - - - - - - - - - - - men.

O Lord, in Thee is all my trust.

ANTHEM.

FROM A MS. TEMP. EDWARD VI.

THOMAS CAUSTON.

SOPRANO. *p* O LORD, in Thee . . is all my trust, Give ear un - to . . . . . my cry,

ALTO. *p* O LORD, in Thee . . is all my trust, Give ear un - to my cry, Re -

TENOR. (8ve lower.) *p* O LORD, in Thee . . is all my trust, Give ear un - to my cry, Re - fuse me

BASS. *p* O LORD, in Thee . . is all my trust, Give ear un - to my cry, Re -

ORGAN. *p*

1st. 2nd.

Re - fuse me not that am un - just, Bow down . . . . . Thy ho - ly eye, eye.

- fuse, re - fuse me not that am un - just, Bow down Thy ho - ly eye, eye.

not that am un - just, that am un - just, Bow down, bow down Thy ho - ly eye, eye.

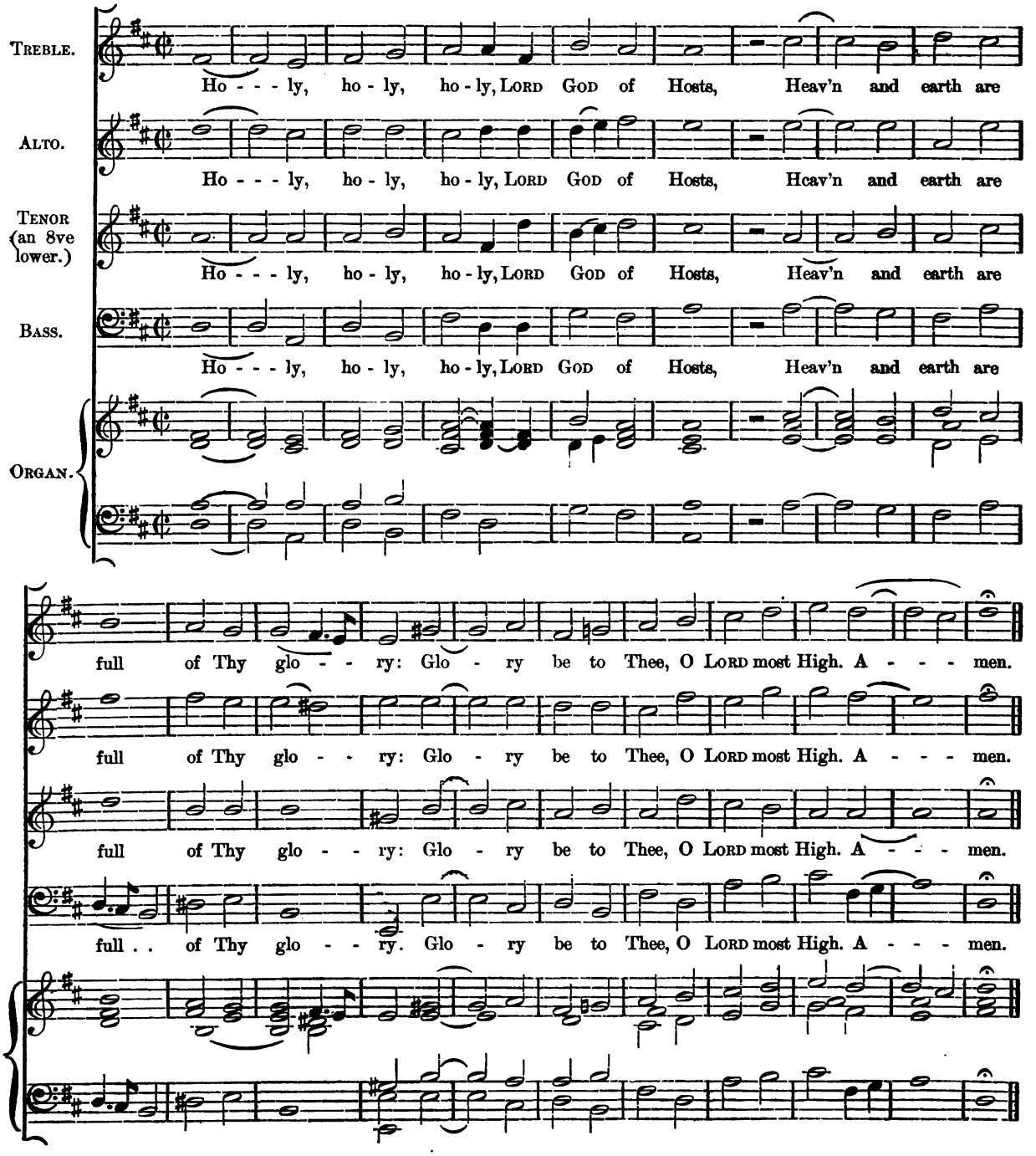
- fuse me not that am un - just, Bow down, bow down Thy ho - - - ly eye, eye.

Sanctus and Gloria in Excelsis,

IN THE KEY OF D.

COMPOSED BY DR. BLOW.

SANCTUS.



GLORIA IN EXCELSIS.

PRIEST—Glory be to GOD on high.

FULL.

And in earth peace, good will towards men. We praise Thee, we bless Thee, we

And in earth peace, good will towards men. We praise Thee, we bless Thee, we

And in earth peace, good will towards men. We praise Thee, we bless Thee, we

And in earth peace, good will towards men. We praise Thee, we bless Thee, we

Full. Organ.

wor-ship Thee, we glo - ri - fy . . Thee, we give thanks to Thee for Thy great glo - ry,

wor-ship Thee, we glo - ri - fy . . . Thee, we give thanks to Thee for Thy great glo - ry,

wor-ship Thee, we glo - ri - fy . . . Thee, we give thanks to Thee for Thy great glo - ry,

wor-ship Thee, we glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry,

mf

O LORD GOD, Heav'n-ly KING, GOD the FA - - - - THER AL - MIGH - TY. O

mf

O LORD GOD, Heav'n-ly KING, GOD the FA - - - - - THER AL - MIGH - TY. O

mf

O LORD GOD, Heav'n - ly KING, GOD the FA - - THER AL - MIGH - - - TY. O

mf

O LORD GOD, Heav'n-ly KING, GOD the FA - THER AL - MIGH - - - TY. O

CHOIR.

LORD, the on - ly be - got - ten SON JE - - SU CHRIST; O LORD GOD, LAMB of GOD, SON . of the

LORD, the on - ly be - got - ten SON JE - - - SU CHRIST: O LORD GOD, LAMB of GOD, SON . of the

LORD, the on - ly be - got - ten SON JE - - SU CHRIST; O LORD GOD, LAMB of GOD, SON . . of the

LORD, the on - ly be - got - ten SON JE - - SU CHRIST; O LORD GOD, LAMB of GOD, SON . . of the

FA - THER, that ta-kest a - way the sins of the world, have mer-cy up - on us. Thou that

FA - - THER, that ta-kest a - way the sins of the world, have mer-cy up - on us. Thou that

FA - - THER, that ta-kest a - way the sins of the world, have mer-cy up - on us. Thou that

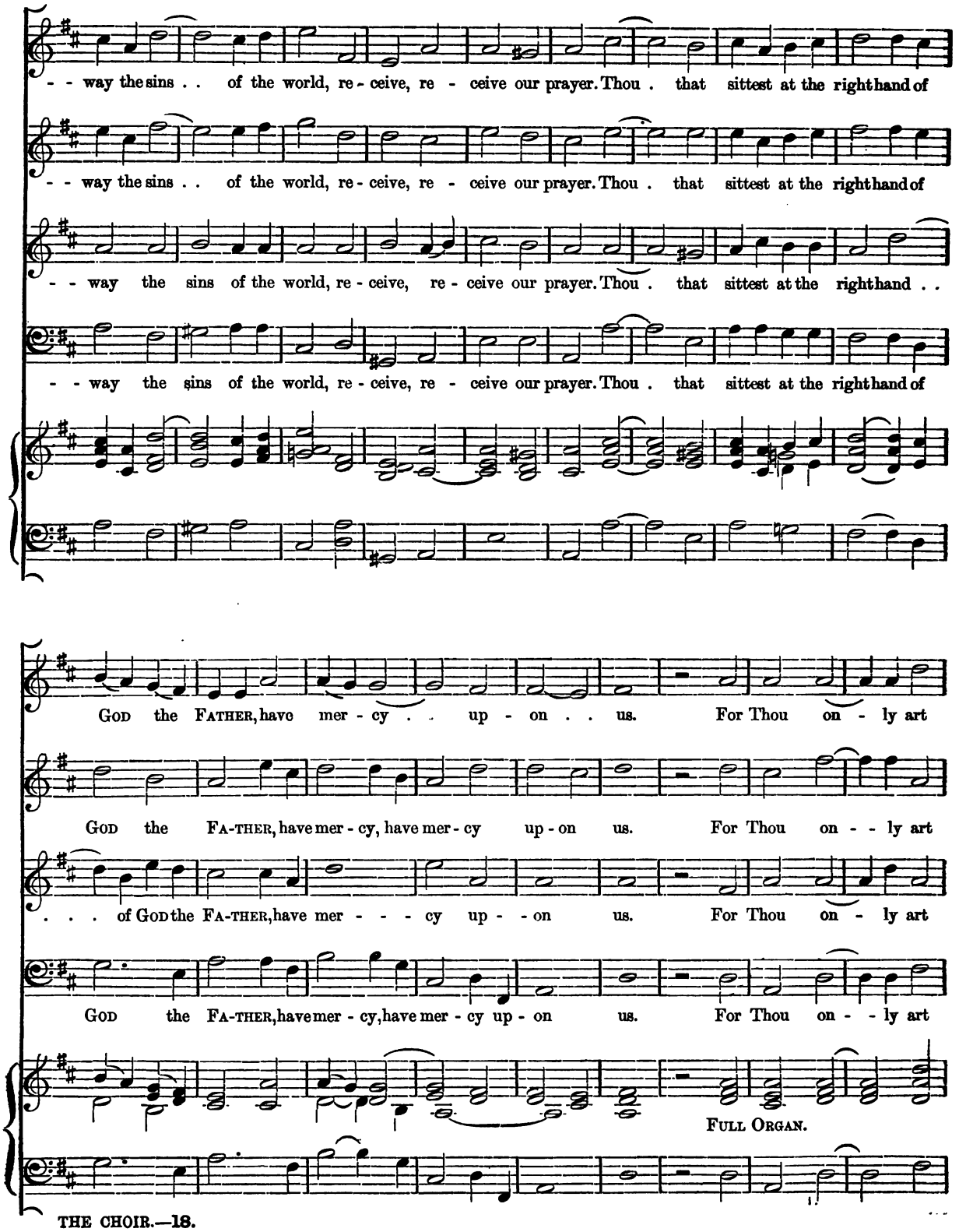
FA - - THER, that ta-kest a - way the sins of the world, have mer-cy up - on us. Thou that

ta - kest a - way the sins of the world, have mer - cy . . . up - on us Thou that ta - kest a -

ta - kest a - way the sins of the world, have mer - cy up - - on us Thou that ta - kest a -

ta - kest a - way the sins of the world, have mer - cy up - on . . . us. Thou that ta - kest a -

ta - kest a - way the sins of the world, have mer - cy up - on us. Thou that ta - kest a -


- - way the sins . . of the world, re - ceive, re - ceive our prayer. Thou . that sittest at the right hand of
- - way the sins . . of the world, re - ceive, re - ceive our prayer. Thou . that sittest at the right hand of
- - way the sins of the world, re - ceive, re - ceive our prayer. Thou . that sittest at the right hand . .
- - way the sins of the world, re - ceive, re - ceive our prayer. Thou . that sittest at the right hand of
God the Father, have mer - cy . . up - on . . us. For Thou on - ly art
God the Fa-ther, have mer - cy, have mer - cy up - on us. For Thou on - - ly art
. . . of God the Fa-ther, have mer - - - cy up - - on us. For Thou on - ly art
God the Fa-ther, have mer - cy, have mer - cy up - on us. For Thou on - - ly art
Full Organ.

ho - ly; Thou on - - - - ly art the LORD; Thou on - ly, O CHRIST, with the

ho - ly; Thou on - - - - ly art the LORD; Thou on - ly, O CHRIST, with the

ho - ly; Thou on - - - - ly art the LORD; Thou on - ly, O CHRIST, with the

ho - ly; Thou on - - - - ly art the LORD; Thou on - ly, O CHRIST,

Ho - LY GHOST, art most high . . . in the glo - ry of GOD the FA - - THER. A - - - men.

Ho - LY GHOST, art most high, art most high in the glo - ry of GOD the FA - - THER. A - - - - men.

HOLY GHOST . art most high . . . in the glo - ry of GOD the FA - - THER. A - - - men.

with the Ho - LY GHOST, art most high in the glo - ry of GOD the FA - - THER. A - - - men.

Morning Service in the Dorian Mode.

VENITE, TE DEUM, AND BENEDICTUS,

COMPOSED BY ADRIEN BATTEN.

FROM AN OLD MS. IN THE POSSESSION OF EDWARD F. RIMBAULT, LL.D.

VENITE.

Full.

TREBLE. O come, let us sing un-to . . . the LORD, let us hear - ti - ly re -

ALTO. O come, let us sing un - to the LORD, let us hear - ti - ly re -

TENOR. (8ve lower.) O come, let us sing un - to the LORD, let us hear - ti - ly re -

BASS. O come, let us sing un - to the LORD, let us hear - ti - ly re -

ORGAN.

- joice in the strength of our sal - va - - tion; Let us come be - fore His pre - sence

- joice in the strength of our sal - va - - tion; Let us come be - fore His pre - sence

- joice in the strength of our sal - va - - tion; Let us come be - fore His pre - sence

- joice in the strength of our sal - va - - tion; Let us come be - fore His pre - sence

with thanksgiv - - - ing, and shew our - selves glad in Him . . . with psalms. For the LORD is

with thanksgiv - - - ing, and shew ourselves glad in Him with psalms. For the LORD is a

with thanksgiv - - - - ing, And shew ourselves glad in Him with psalms. For the LORD is . .

with thanksgiv - - - ing, And shew ourselves glad in Him with psalms. For . . the LORD is a

DEC.

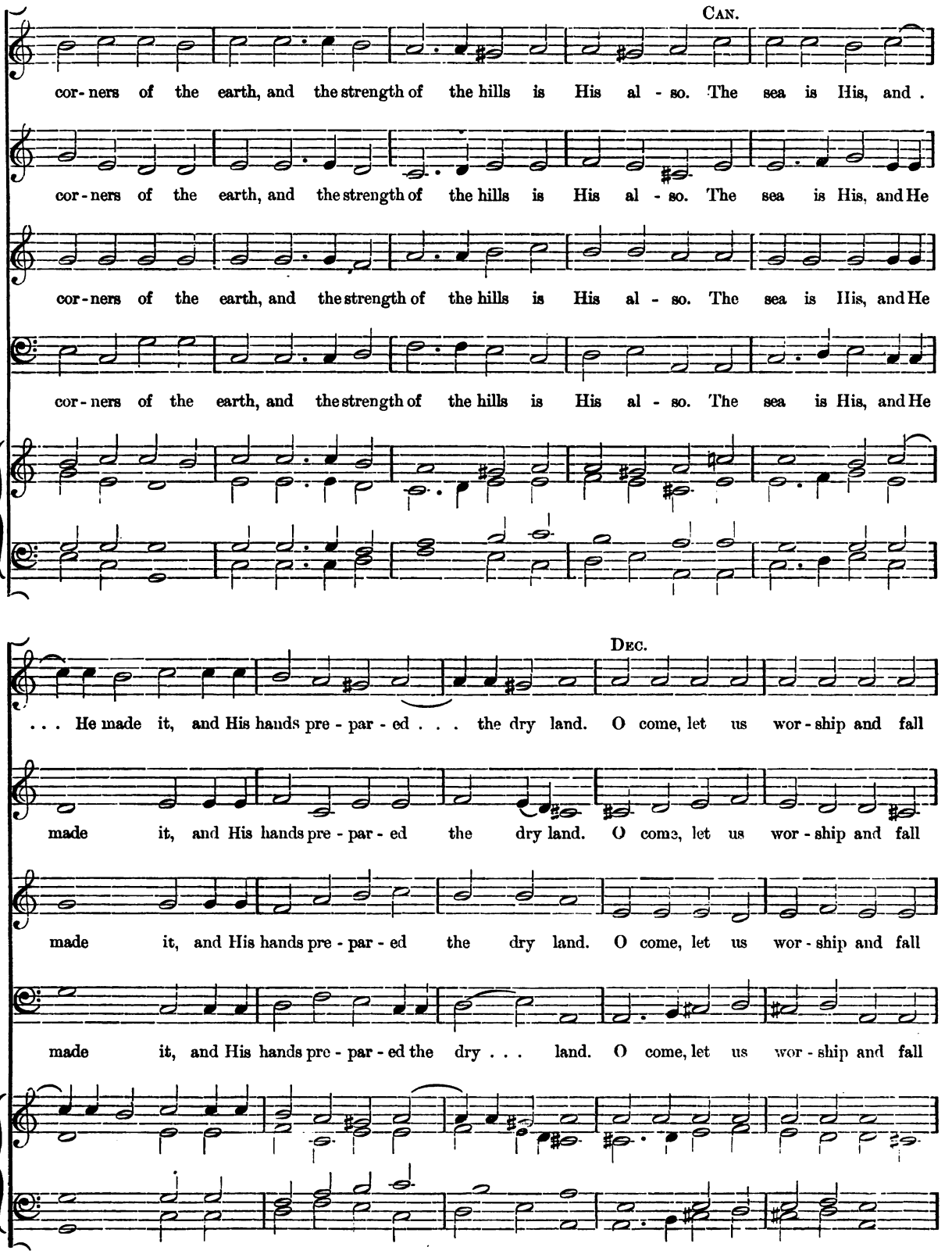
. . . . a great GOD, and. . a great King a - bove . . . all gods; In . . His hand are all the

great GOD, and a great King a - bove all gods; In His hand are all the

. . . a great GOD, and . . a great King a - bove all gods; In His hand are all the

great GOD, and . . a great King a - bove all gods; In His hand are all the

Choir Organ.


CAN.
cor-ners of the earth, and the strength of the hills is His al-so. The sea is His, and .
cor-ners of the earth, and the strength of the hills is His al-so. The sea is His, and He
cor-ners of the earth, and the strength of the hills is His al-so. The sea is His, and He
cor-ners of the earth, and the strength of the hills is His al-so. The sea is His, and He
. . . He made it, and His hands pre-par-ed . . . the dry land. O come, let us wor-ship and fall
DEC.
made it, and His hands pre-par-ed the dry land. O come, let us wor-ship and fall
made it, and His hands pre-par-ed the dry land. O come, let us wor-ship and fall
made it, and His hands pre-par-ed the dry . . . land. O come, let us wor-ship and fall

CAN.

down, and kneel be - fore the LORD our Ma - ker; For He is the LORD our GOD, and

down, and kneel be - fore the LORD our Ma - ker; For He is the LORD our GOD, and

down, and kneel be - fore the LORD our Ma - - ker; For He is the LORD our GOD, and

down, and kneel be - fore the LORD our Ma - - ker; For He is the LORD our GOD, and

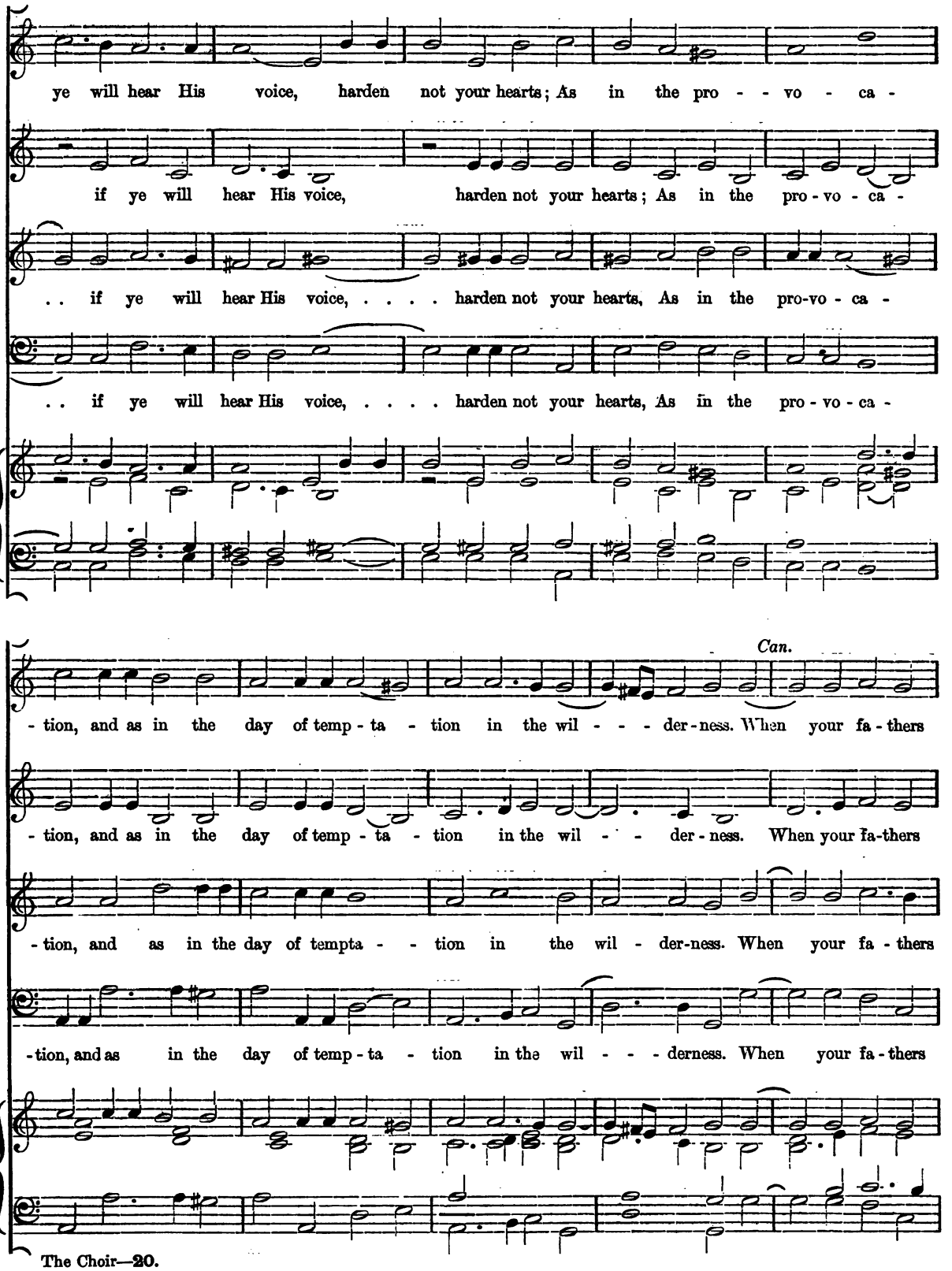
FULL.

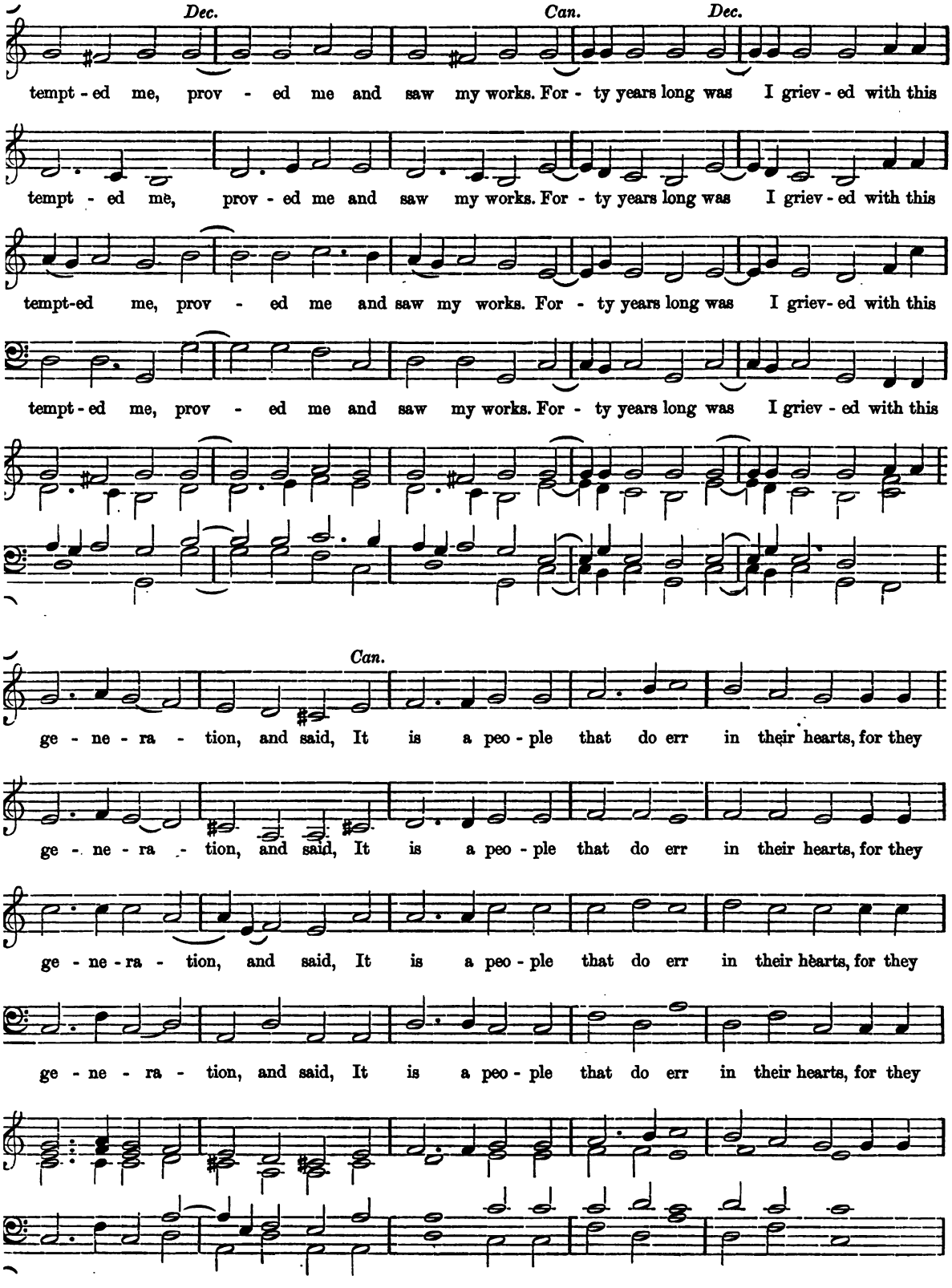
we are the peo - ple of His pas - - ture, and the sheep of His hand. To - day, if

we are the peo - ple of His pas - ture, and the sheep of . . . His hand. To - day,

we are the peo - ple of His pas - ture, and the sheep of His hand. To - day,

we are the peo - ple of His pas - - ture, and the sheep of His hand. To - day,


ye will hear His voice, harden not your hearts; As in the pro - - vo - ca -
if ye will hear His voice, harden not your hearts; As in the pro - vo - ca -
.. if ye will hear His voice, ... harden not your hearts, As in the pro-vo - ca -
.. if ye will hear His voice, ... harden not your hearts, As in the pro - vo - ca -
Can.
- tion, and as in the day of temp - ta - tion in the wil - - - der - ness. When your fa - thers
- tion, and as in the day of temp - ta - tion in the wil - - der - ness. When your fa-thers
- tion, and as in the day of tempta - - tion in the wil - der-ness. When your fa - thers
- tion, and as in the day of temp - ta - tion in the wil - - - derness. When your fa - thers


Dec.
Can.
Dec.
tempt - ed me, prov - ed me and saw my works. For - ty years long was I griev - ed with this
tempt - ed me, prov - ed me and saw my works. For - ty years long was I griev - ed with this
tempt-ed me, prov - ed me and saw my works. For - ty years long was I griev- ed with this
tempt - ed me, prov - ed me and saw my works. For - ty years long was I griev - ed with this
Can.
ge - ne - ra - tion, and said, It is a peo - ple that do err in their hearts, for they
ge - ne - ra - tion, and said, It is a peo - ple that do err in their hearts, for they
ge - ne - ra - tion, and said, It is a peo - ple that do err in their hearts, for they
ge - ne - ra - tion, and said, It is a peo - ple that do err in their hearts, for they

Dec.

have not known my ways. Un - to whom I swear . in my wrath that they should not enter in -

have not known my ways. Un - to whom I swear in my wrath, that they should not enter in -

have not known my ways. Un - to whom I swear in my wrath, that they should not enter in -

have not known my ways. Un - to whom I swear in my wrath, that they should not enter in -

Full.

- to my rest. Glo - - ry be to the FA - THER and to the SON, And

- to my rest. Glo - - ry be to the FA - THER and to the SON, And

- to my rest. Glo - ry be to the FA - THER and to . . . . . the SON, And

- to my rest. Glo - ry be to the FA - THER and to the SON, And

Full.

to the Ho - LY GHOST. As it was in the be - gin - ning and is now and e-ver shall

to the Ho - - LY GHOST. As it was in the be - gin - ning and is now and e-ver shall

to the . Ho - LY GHOST. As it was in the be - gin - ning and is now and e-ver shall

to the Ho - LY GHOST. As it was in the be - gin - ning and is now and e-ver shall

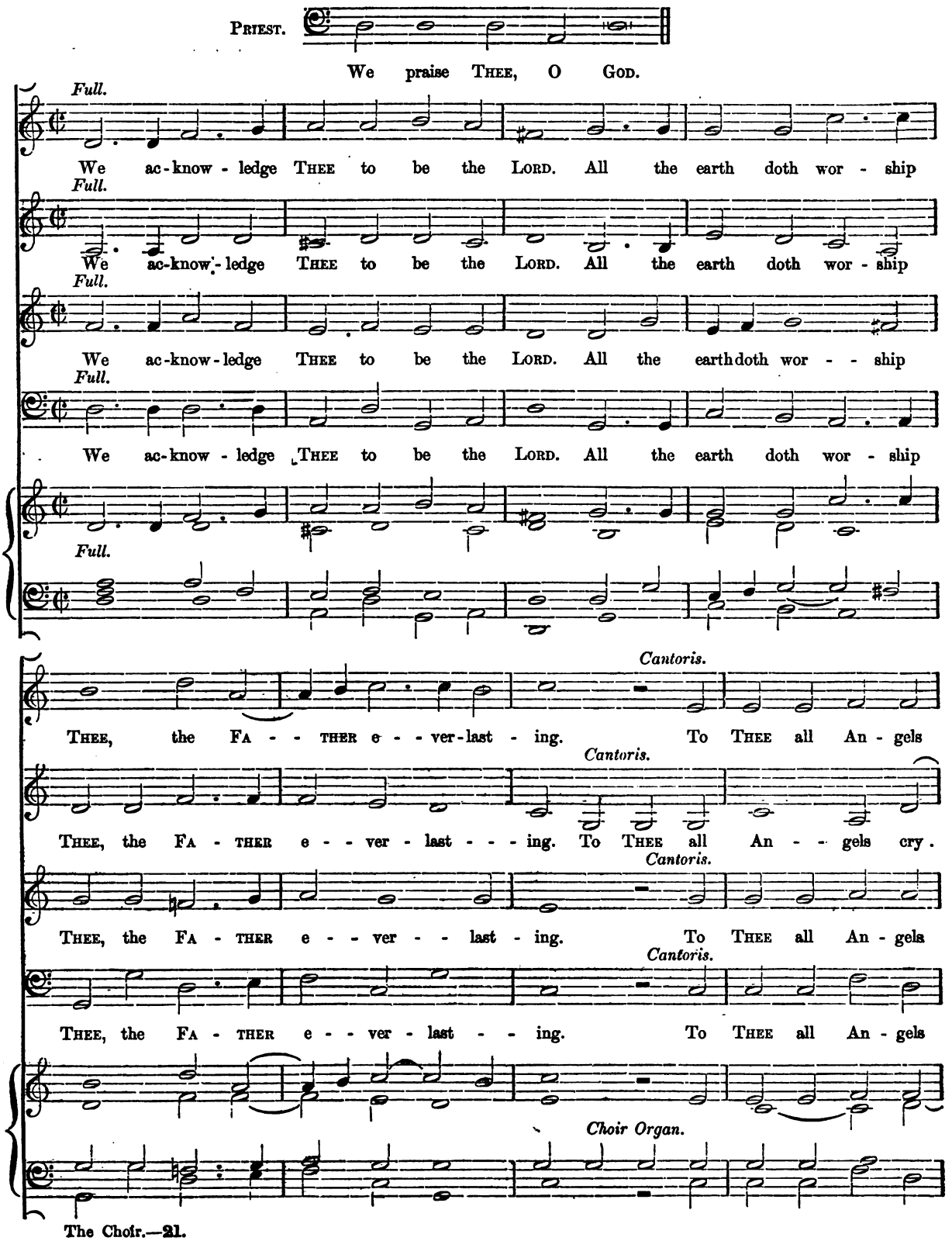
be, world with - - - - - - - out end, A - - - - - - - - - men.

be, world with - - out . . . . . end, A - - - - - - - - - men.

be, world with - - out . . end, A - - - - - - men, A - - - men.

be, world with - - - out . . end, A - - - - - - - - - - - - - - men.

TE DEUM.


Priest.
We praise Thee, O God.
Full.
We ac-know-ledge Thee to be the Lord. All the earth doth wor-ship
Full.
We ac-know-ledge Thee to be the Lord. All the earth doth wor-ship
Full.
We ac-know-ledge Thee to be the Lord. All the earth doth wor-ship
Full.
We ac-know-ledge Thee to be the Lord. All the earth doth wor-ship
Full.
Cantoris.
Thee, the Fa-ther e-ver-last-ing. To Thee all An-gels
Cantoris.
Thee, the Fa-ther e-ver-last-ing. To Thee all An-gels cry.
Cantoris.
Thee, the Fa-ther e-ver-last-ing. To Thee all An-gels
Cantoris.
Thee, the Fa-ther e-ver-last-ing. To Thee all An-gels
Choir Organ.

Decani.

cry a - loud, the Heav'ns and all the Pow'rs there - in. To . . . THEE Che - ru -

Decani.

. . . a - loud, the Heav'ns and all the Pow'rs there - in. To THEE Che - ru -

Decani.

cry a - loud, the Heav'ns and all the Pow'rs there - in. To THEE Che - ru -

Decani.

cry a - loud, the Heav'ns and all the Pow'rs there - in. To THEE Che - ru -

Full.

- bim and Se - - ra - phim con - ti - nu - al - ly do cry, Ho - - LY, Ho - - LY, Ho -

Full.

- bim and Se - - ra - - phim con - ti - nu - al - ly do cry, Ho - - LY, Ho - - LY, Ho -

Full.

- bim and Se - - ra - phim con - ti - nu - al - ly do cry, Ho - - LY, Ho - LY, Ho -

Full.

- bim and Se - - ra - phim con - ti - nu - al - ly do cry, Ho - - LY, Ho - LY, Ho -

Full.

Can.

- LY, LORD GOD of Sa - ba - oth. Heav'n . and earth are full of the ma - jes-

- LY, LORD GOD of Sa - ba - oth. Heav'n . . and earth are full of the ma - jes-

- LY, LORD GOD of Sa - ba - oth. Heav'n . . and earth are full of the ma - jes-

- LY, LORD GOD of Sa - ba - oth. Heav'n . . and earth are full of the ma - jes-

Choir.

Dec.

- ty of Thy Glo - - - - - ry, The glo - - ri - ous com - pa - ny of the A - -

- ty of Thy glo - ry. The glo - - ri - ous com - pa - ny of the A - -

- ty of Thy glo - ry. The glo - - ri - ous com - pa - ny of the A - -

- ty of thy glo - - - - - ry. The glo - - ri - ous com - pa - ny of the A - -

Can. *Dec.*

- pos - tles praise THEE, The good - ly fel - low - ship of the Pro - phets praise

- postles praise . . . . . THEE, The good - ly fel - low-ship of the Pro - phets praise

- postles praise . . . . . THEE, The good - ly fel - low-ship of the Pro - phets praise

- pos - tles praise THEE, The good - ly fel - low-ship of the Pro - phets praise

Full.

THEE, The no - ble ar - my of Mar - - tyrs praise THEE, The ho - - ly Church through-

THEE, The no - ble ar - my, the no - - ble ar - my of Mar - tyrs praise THEE, The ho - ly

THEE, The no - - ble ar - my of Mar - tyrs praise THEE, The ho - - ly

THEE, The no - - ble ar - my of Mar - - tyrs praise THEE, The ho - - ly

Full.

Can.

- out all the world doth ac - know - - - - ledge Thee, doth ac-know-ledge Thee, The FA - THER

Church through - out all the world doth ac-know-ledge Thee, doth ac-know-ledge Thee, The

Church through - out all the world doth ac-know-ledge Thee, doth ac-know-ledge Thee, The

Church through - out all the world doth ac-know-ledge Thee, doth ac-know-ledge Thee, The

Choir.

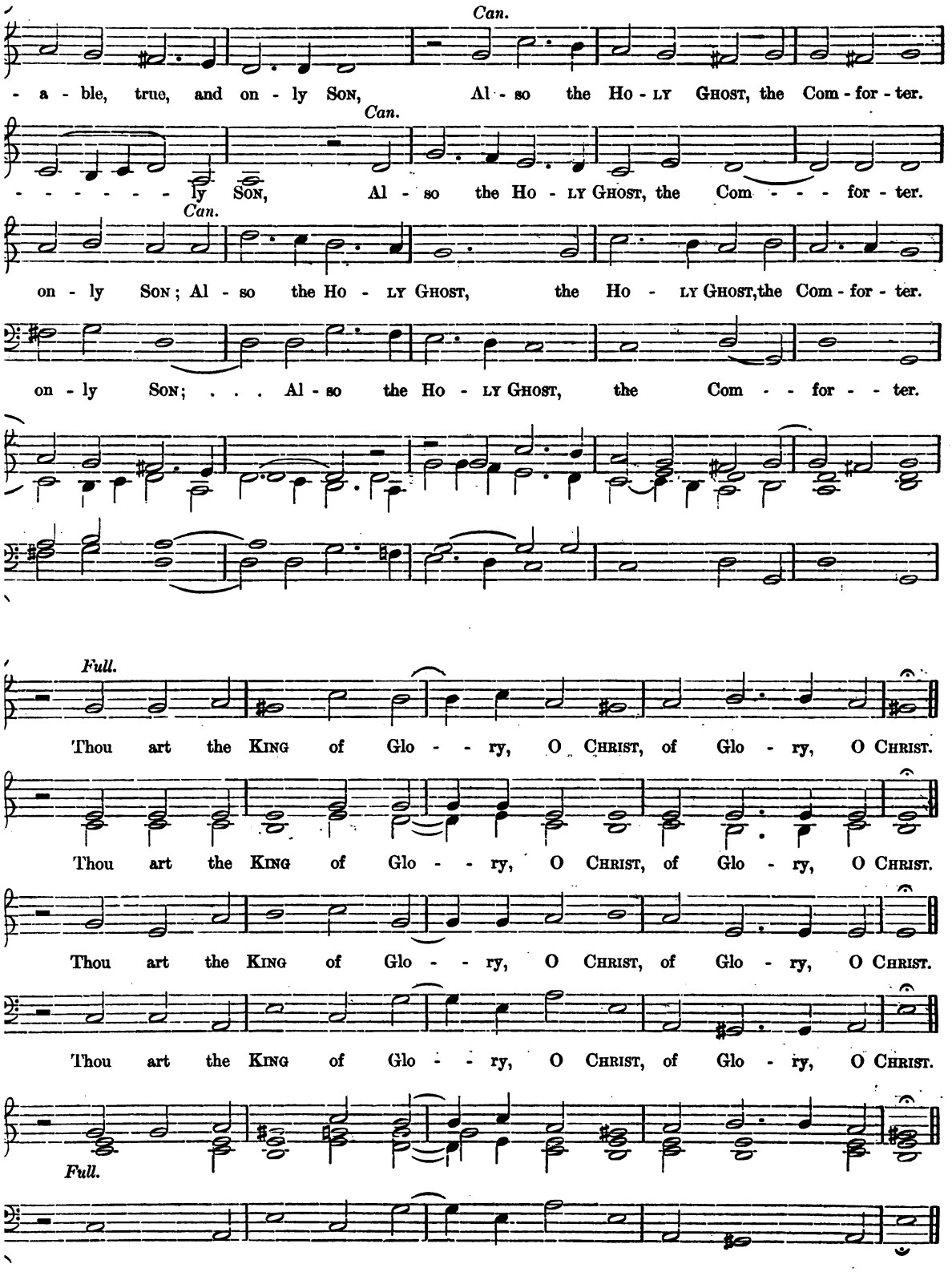
Dec.

of an in - fi - nite Ma - - - - jes - ty; Thine ho-nour-a-ble, true, thine ho - nour -

FA - THER of an in - fi - nite Ma - jes - ty; Thine ho-nour-a-ble, true, and . . on -

FA - THER of an in - fi - nite Ma - jes - ty; Thine ho-nour-a-ble, true, and

FA - THER of an in - fi - nite Ma - jes - ty; Thine ho-nour-a-ble, true, and


Can.
- a - ble, true, and on - ly Son, Al - so the Ho - ly Ghost, the Com - for - ter.
Can.
- - - - - - - ly Son, Al - so the Ho - ly Ghost, the Com - - - for - ter.
Can.
on - ly Son; Al - so the Ho - ly Ghost, the Ho - ly Ghost, the Com - for - ter.
on - ly Son; . . . Al - so the Ho - ly Ghost, the Com - - for - - ter.
Full.
Thou art the King of Glo - - ry, O Christ, of Glo - ry, O Christ.
Thou art the King of Glo - - ry, O Christ, of Glo - ry, O Christ.
Thou art the King of Glo - - ry, O Christ, of Glo - ry, O Christ.
Thou art the King of Glo - - ry, O Christ, of Glo - ry, O Christ.
Full.

Can. *Dec.*

Thou art the e - ver - last - ing SON of the FA - - - - - THER. When Thou

Thou art the e - ver - last - ing SON of . . the FA - - THER. When Thou

Thou art the e - ver - last - ing SON of the FA - - - THER. When Thou

Thou art the e - ver - last - ing SON of . . . . . the FA - THER. When Thou

Choir Org.

took'st up - on Thee to de - li - - - ver man, Thou did'st not ab - hor the Vir - gin's

took'st up - on Thee to de - li - ver man, Thou did'st not ab - hor the Vir - gin's

took'st up - on Thee to de - li - ver man, Thou did'st not ab - hor the Vir - gin's

took'st up - on Thee to de - li - ver man, Thou did'st not ab - hor the Vir - gin's

Can.

womb. When Thou had'st o - ver - come the sharp - ness of death, Thou did'st o - pen the

womb. When Thou had'st o - ver - come the sharp - ness of . . death, Thou did'st o - pen the

womb. When Thou had'st o - ver - come the sharp - ness of death, Thou did'st o - pen the

womb. When Thou had'st o - ver - come the sharp - ness of . . death, Thou did'st o - pen the

Dec.

King - dom of Heav'n to all be - liev - - - ers. Thou sit - test at the right hand

King - dom of Heav'n to all be - liev - - - ers. Thou sit - test at the right hand

King - dom of Heav'n to all be - liev - - - vers. Thou sit - test at the right

King - dom of Heav'n to all be - liev - - ers. Thou sit - test at the right hand

Can. *Dec.*

of GOD, in the Glo - ry of the FA - - THER. We be - lieve that Thou shalt

. . . of GOD, in the Glo - ry of the FA - THER. We . . be - lieve that Thou shalt

hand of GOD, in the Glo - ry of the FA - - THER. We be - lieve that Thou shalt

of GOD, in the Glo - ry of the FA - - THER. We be - lieve that Thou shalt

Can.

come to be our Judge, We there - fore pray Thee help Thy

come to be our Judge, We there - fore pray Thee help Thy ser -

come to be . . . . . our Judge, We there - fore pray Thee help Thy ser - -

come to be our Judge, We there - fore pray Thee help Thy

Full.

ser - - - - vants, whom Thou hast re - deem-ed with . . . Thy pre - cious blood.

- - - - - - vants, whom Thou hast re - deem - ed with Thy pre - cious blood.

- - - - - - vants, whom Thou hast re - deem - ed with Thy pre - cious blood.

ser - - - - vants, whom Thou hast re - deem - - ed with Thy pre - cious blood.

Full.

Dec. *Can.* *Dec.*

Make them to be number'd with Thy Saints in Glo - ry e - ver - last - ing. O LORD save Thy peo-ple,

Make them to be number'd with Thy Saints in Glo - ry e - ver - last - ing. O LORD save Thy peo-ple,

Make them to be number'd with Thy Saints in Glo - ry e-ver - last - ing. O LORD save Thy peo-ple,

Make them to be number'd with Thy Saints in Glo - ry e - ver - last - ing. O LORD save Thy peo-ple,

Choir.

Can. *Full.*

and bless Thine he - ri - tage. Go - vern them, and lift them up for

Full.

and bless Thine he - ri-tage. Go - - vern them and lift them up for e -

and bless Thine he - ri - tage. Go - vern them, and lift them up for

and bless Thine he - ri - tage. Go - vern them, and lift them up for

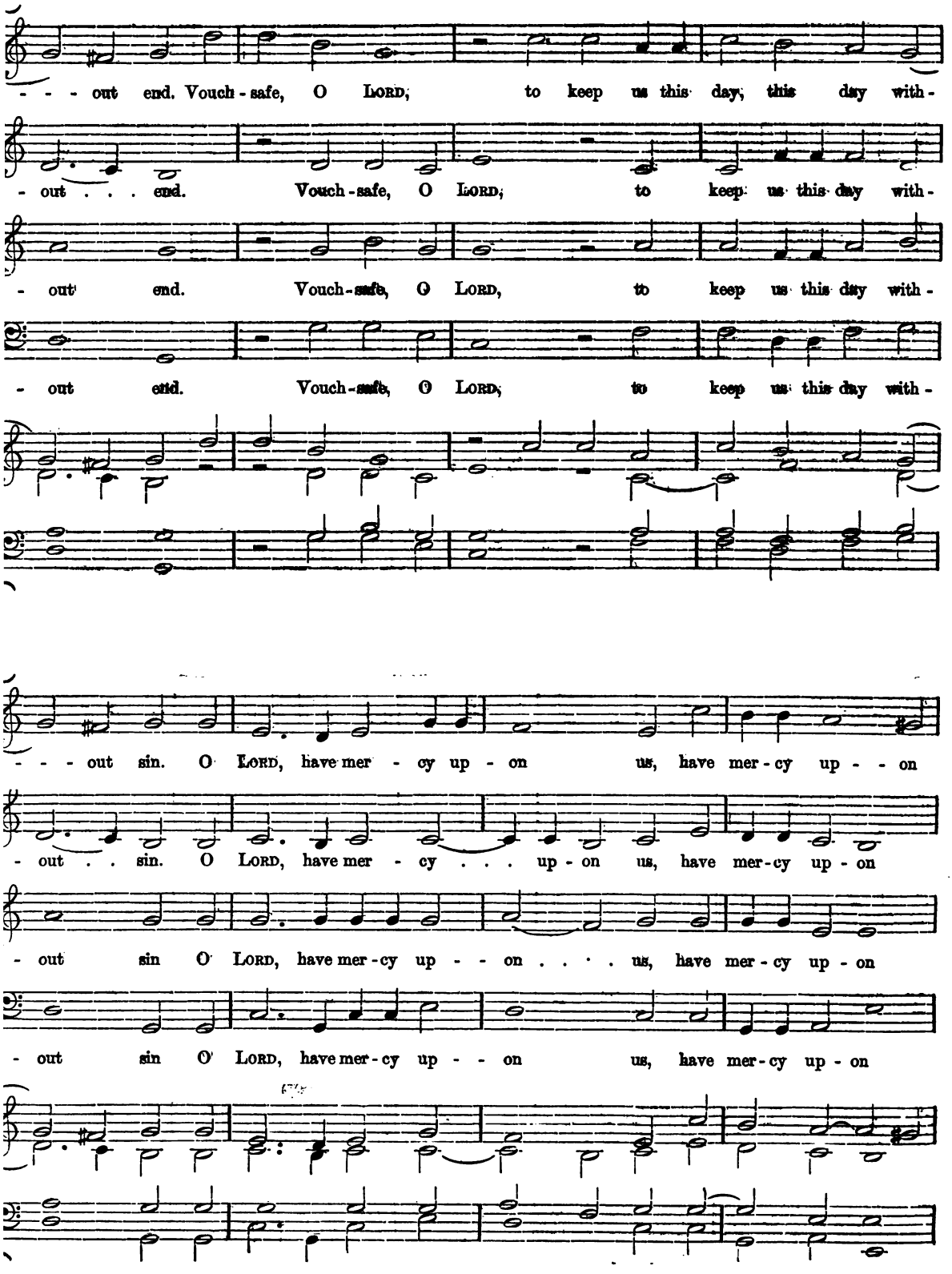
Full.

e - - - ver. Day by day we mag - ni - fy Thee, And we worship Thy name e-ver world with-

- ver. Day by day we mag - ni - fy Thee, And we wor - ship Thy name e-ver world with-

. . . . e - ver. Day by day we mag - ni - fy Thee, And we wor - ship Thy name e-ver world with-

e - - - ver. Day by day we mag - ni - fy Thee, And we wor-ship Thy name e-ver world with-


- - - out end. Vouch - safe, O LORD, to keep us this day, this day with -
- out . . . end. Vouch - safe, O LORD, to keep us this day with -
- out end. Vouch - safe, O LORD, to keep us this day with -
- out end. Vouch - safe, O LORD, to keep us this day with -
- - - out sin. O LORD, have mer - cy up - on us, have mer - cy up - - on
- out . . sin. O LORD, have mer - cy . . . up - on us, have mer - cy up - on
- out sin O LORD, have mer - cy up - - on . . . . us, have mer - cy up - on
- out sin O LORD, have mer - cy up - - on us, have mer - cy up - on

Dec. *Can.* *Dec.* *Full.*

us. O LORD let Thy mer - cy light - en up - on us, as our trust is in Thee. O LORD in

us. O LORD let Thy mer - cy light - en up - on us, as our trust is . . in Thee. O LORD in

us. O LORD let Thy mer - cy light - en up - on us, as our trust is in Thee. O LORD in

us. O LORD let Thy mer - cy light - en up - on us, as our trust is in Thee. O LORD in

Choir. *Full.*

Thee have I . . trust - ed, let . . me ne - ver be con - found - ed, ne - ver be con - found - ed.

Thee have I trust - - ed, let me ne - ver be con - found - ed, ne - ver be con - found - ed.

Thee have I trust - ed, let me ne - ver be con - found - ed, ne - ver be con - found - ed.

Thee have I trust - ed, let me ne - ver be con - found - ed, ne - ver be con - found - ed.

[The Benedictus of Batten's Service will be given in the first two numbers of the Second Volume of THE CHOIR AND MUSICAL RECORD.]

How long wilt Thou forget me, Lord?

ANTHEM.

FROM THE ACTES OF THE APOSTLES, 1553. ADAPTED TO NEW WORDS BY EDW. F. RIMBAULT, LLD.

PSALM XIII., LXII.

DR. CHRISTOPHER TYE.

TREBLE.

ALTO (8ve lower.)

TENOR.

BASS.

ORGAN.

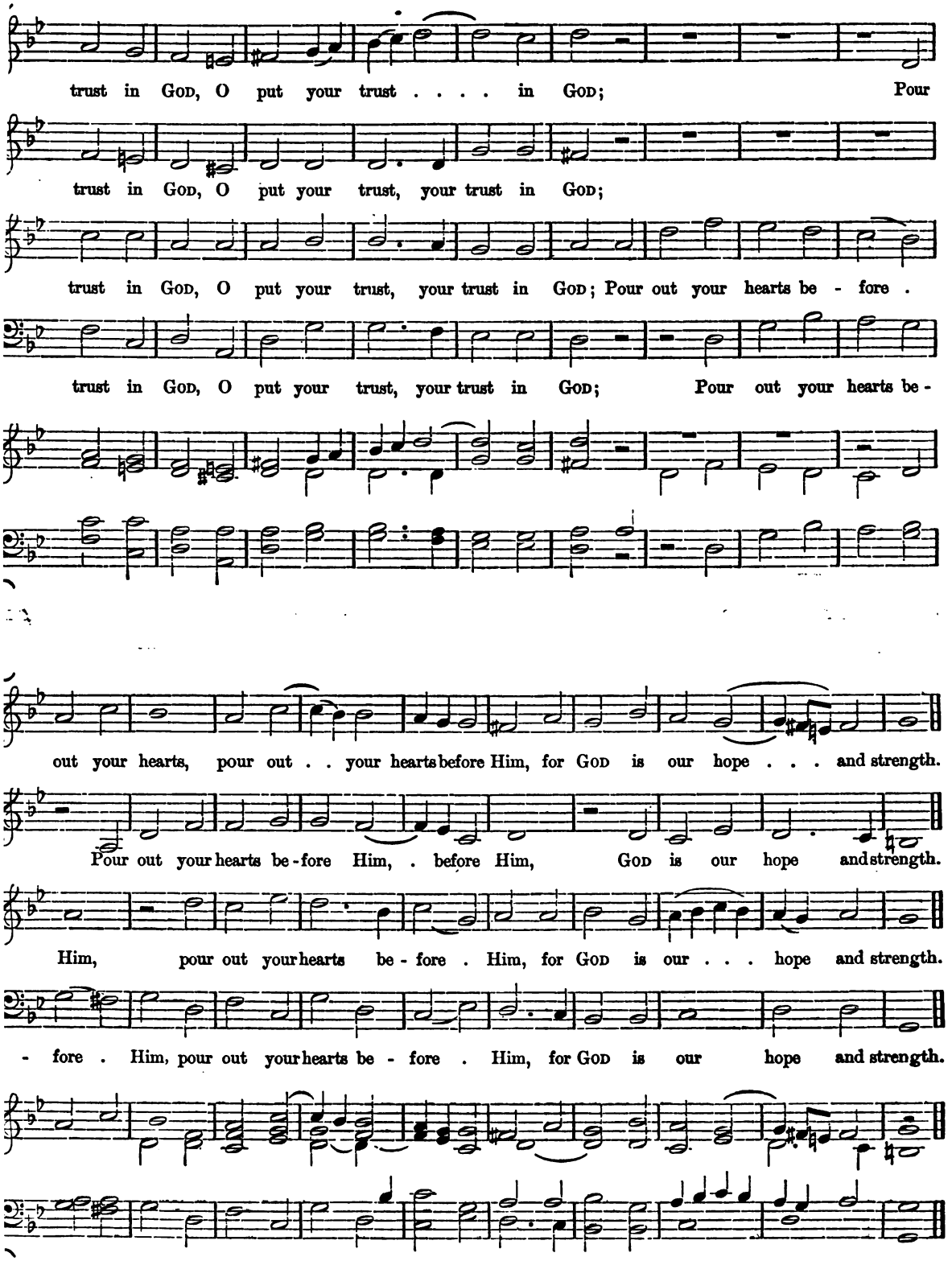
p

How long wilt Thou for - get me, LORD? Must I for e - ver mourn? How

long wilt Thou with - draw from me; O ne - ver to re - turn? O put your

mf

HOW LONG WILT THOU FORGET ME, LORD?



WHITE AS LILLIES.

PART SONG.

From the Second Booke of Songes, 1600. JOHN DOULAND.

1st TREBLE. — White as lil-lies was her face, When she smil-ed she be-guil-ed, Quitting faith with foul disgrace; Virtue's service thus ne-glect-ed, Heart with sor-rows hath in-fected.

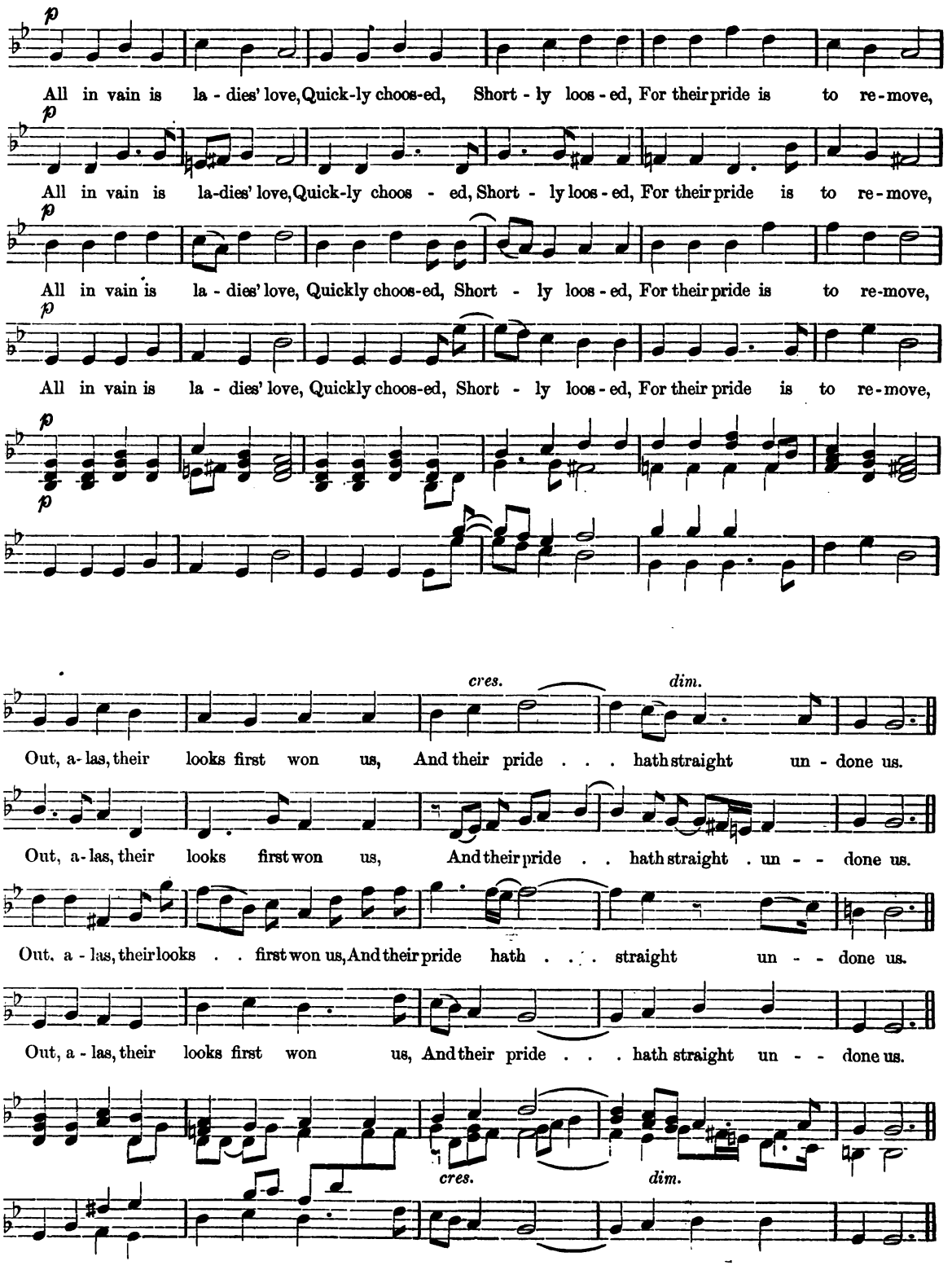
2nd TREBLE. — White as lil-lies was her face, When she smil-ed she be-guil-ed, Quitting faith with foul disgrace; Virtue's service thus neglect-ed, Heart with sor-rows hath in-fected.

TENOR. (an 8ve lower.) — White as lil-lies was her face, When she smil-ed she . . be-guil-ed, Quitting faith with foul disgrace; Virtue's service thus . . neglected, Heart with sor-rows, sor-rows hath in-fected.

BASS. — White as lil-lies was her face, When she smil-ed she . . be-guil-ed, Quitting faith with foul disgrace; Virtue's service thus ne-glect-ed, Heart with sor-rows hath in-fected.

ACCOMP. — *p* *cres.* *dim.*

WHITE AS LILLIES.—John Douland.



ALAS! TARRY BUT ONE HALF HOUR.

THREE PART SONG.

From *Ayres or Phantasticke Spirites*, 1608.

THOMAS WEELKES.

1st Treble. — A - las! tar - ry but one half hour, A - las! tar - ry

2nd Treble. — A - las! tar - ry but one half hour,

Bass. — O! tar - ry, tar - ry but one half hour, O! tar - ry, tar - ry

Pianoforte.

but one half hour, O! tar - ry but one . . . . . half

one half hour, un - til an op - por - tu - ni - ty fit my

tar - ry but one half hour, un - til an op - por-

cres.

hour, un - til an op - por - tu - ni - ty fit my pow'r.

pow'r un - til an op - por - tu - ni - ty fit my pow'r.

tu - ni - ty fit my pow'r.

pp p

Then will I look and sigh out all my sor - row; Now

pp

Then will I look and sigh out all my sor - row;

pp p

Then will I look and sigh out all my sor - row; Now

p p

cres.

ev' - ry bo - dy look-eth on, And you know I must be - gone, and you

p cres.

Now ev' - ry bo - dy look-eth on, And you know I must be-

cres.

ev' - ry bo - dy look-eth on, And you know . . . I must be - gone, and

cres.

f

know I must be-gone, and you know I must be - gone to - morrow, to - mor - row.

f

gone to - mor - row, and you know I must be - gone to - mor-row, to - mor - row.

f

you know I must be - gone, I must be - gone to - mor - row.

f

STRIKE IT UP, NEIGHBOUR.

THREE PART SONG.

From *Ayres or Phantasticke Spirites*, 1608.

THOMAS WEELKES.

1st Treble. — *mf* — Strike it up, neigh - bour, With pipe and with

2nd Treble. — *mf* — Strike it up, neigh - bour, With pipe and with ta - bor, Thou

Bass. — *mf* — Strike it up, neigh - bour, With pipe and with ta - bor, Thou

Pianoforte. — *mf*

ta - bor, Thou shalt be well paid for thy la - bour; la - bour; I

shalt be well paid, well paid for thy la - bour; la - bour; I

shalt be well paid for thy la - bour; la - bour;

cres. — 1st — 2nd — *p*

mean to spend my shoe - sole, To dance a - bout the

mean to spend my shoe - sole, To dance a - bout the

p — To dance a - bout the

May - pole, I will be blithe and brisk, ... Leap and

May - pole, I will be blithe and brisk, blithe and brisk, I'll

May - pole, I will be blithe and brisk, ... Leap and

skip, Hop and trip, Turn a - bout, In the rout, Un-

leap and skip, Hop and trip, Turn a - bout In the rout, Un-

skip, Hop and trip, Turn a - bout, In the rout, Un-

1st 2nd

til, un - til my wea - ry joints can scarce frisk. I frisk.

til, un - til my wea - ry joints can scarce frisk. I frisk.

til, my wea - ry joints can scarce frisk. frisk.

IF MY COMPLAINTS.

PART SONG.

From the First Book of Ayres, 1600. JOHN DOULAND.

1st TREBLE.

2nd TREBLE.

TENOR. (an 8ve lower.)

BASS.

ACCOMPT.

p *cres.*

If my com-plaints could pas - - sions move, Or make Love see wherein

If my com-plaints could pas - sions move, Or make Love see where - in

If my complaints could pas-sions move, could pas - sions move, Or make Love see where - in

If my com-plaints could pas - sions move, Or make Love see . wherein

I suf - fer wrong, My pas - sions were e - nough . . to prove,

I suf - fer wrong, My pas - sions were e - nough to prove,

I suf - fer wrong, My pas - sions were e-nough to prove, e-nough to prove, That

I suf - fer wrong, My pas - sions were e - nough to prove, That

cres. *f*

That my de - spairs had fast held me too long. O Love! I live and

cres. *f*

That my de - spairs had fast held me too long. O Love! I live, . . I live

cres. *f*

my de - spairs had fast held me too long. O Love! I live . . and die, I

cres. *f*

my de - - spairs . . had fast held me too long. O Love! I live and

cres. *f*

p

die in thee, Thy grief in my deep sighs still speaks,

p

and die in thee, Thy grief in . . . . . my deep sighs, deep sighs still speaks,

p

live and die in thee, Thy grief in . . . . . my deep sighs, deep sighs still speaks,

p

die in thee, Thy grief, thy grief in my deep sighs still speaks,

p

f *p*

Thy wounds do fresh - - ly . bleed in me, My heart for thy

f *p*

Thy wounds do fresh - ly, bleed in me, My heart, my . . heart for thy un-

f *p*

Thy wounds do fresh - ly bleed, do freshly bleed in me, My heart for . . thy unkindness,

f *p*

Thy wounds do fresh - - ly bleed in me, My heart, my heart for thy

f *p*

f

un - kind - - ness breaks! Yet thou dost hope, when I de - spair,

f

- kind - - ness breaks! Yet thou dost hope, dost hope when I de - spair,

f

un - kind - ness breaks! Yet thou dost hope, when I de - - - spair,

un - kind - ness breaks!

f

p *f*

And when I hope, thou mak'st me hope in vain. Thou say'st thou can'st my

p *f*

And when I hope, thou mak'st, thou mak'st me hope in vain. Thou say'st thou can'st, thou can'st

p *f*

And when I hope, thou mak'st me hope in vain. Thou say'st thou can'st my

p

And when I hope, thou mak'st, thou mak'st me hope in vain.

p *f*

p

harms re - pair, Yet, for re - dress, thou let'st me still com - plain.

p

my harms re - pair, Yet, for re-dress, thou let'st, thou let'st me still com-plain.

p

harms re - - pair, Yet, for re - dress, thou let'st me still com - plain.

p

Yet, for re - dress, thou let'st, thou let'st me still com - plain.

p

Christmas Carols.

"BLESSED BE THAT MAID MARY."

THE WORDS FROM THE SLOANE MS. 2593, IN THE BRITISH MUSEUM.

COMPOSED BY ARTHUR HENRY BROWN, ORGANIST, BRENTWOOD, ESSEX.

TREBLE.

E - - ya! E - ya! E - ya, Je - sus ho - di - e na - tus est de Vir - gi - ne!

ALTO.

E - - ya! E - ya! E - ya, Je - sus ho - di - e na - tus est de Vir - gine!

TENOR. (ve lower.)

E - - ya! E - ya, E - ya, Je - sus ho - di - e na - tus est de Vir - gi - ne!

BASS.

E - - ya! E - ya! E - ya, Je - sus ho - di - e na - tus est de Vir - gi - ne!

ACCOMPANIMENT.

Moderato, 108 VOICE, SOLO.

1. Bles - sed be that maid Ma - ry, Born he was of her bo - dy,
2. In a man - ger of an ass, Je - su lay and lul - led was,

God's own Son that sat on high, Non ex vi - ri - li se - mi - ni.
Pain and an - guish for to pass, Pro pec - can - te ho - mi - ne.

CHORUS. TREBLE.

1. Non ex vi-ri-li se-mi-ni, Non ex vi-ri-li se-mi-ni; God's own Son that sat on high, Non ex vi-ri-li se - mi-ni.
2. Pro peccan-te ho-mi-ne, Pro peccan-te ho-mi-ne; Pain and an-guish for to pass, Pro pec - can-te ho - mi-ne.

ALTO.

1. Non ex vi-ri-li se - mini, Non ex vi-ri-li se-mi-ni; God's own Son that sat on high, Non ex vi-ri-li se - mi-ni.
2. Pro peccan-te ho - mine, Pro peccan-te ho-mi-ne; Pain and anguish for to pass, Pro pec - can-te ho - mi-ne.

TENOR.

1. Non ex vi-ri-li se-mi-ni, Non ex vi-ri-li se-mi-ni; God's own Son that sat on high, Non ex vi-ri-li se - mi-ni.
2. Pro peccan-te ho-mi-ne, Pro peccan-te ho-mi-ne; Pain and anguish for to pass, Pro pec - can-te ho - mi-ne.

BASS.

1. Non ex vi-ri-li se-mi-ni, Non ex vi-ri-li se - mi-ni; God's own son that sat on high, Non ex vi-ri-li se - mi-ni.
2. Pro peccan-te ho-mi-ne, Pro peccan-te ho - mi-ne; Pain and anguish for to pass, Pro pec - can-te ho - mi-ne.

f

8ves.

3. Kings then came from divers lande,
With great offerings in their hande,
In Bedlem the Childe they founde,
Stella ducte lumine.

4. Man and Chyld, both old and ying,
Now in His blissful coming:
To that holy Babe we sing,
Gloria Tibi, Domine!

5. Nowell, nowell in this hall,
Make merrye I pray you all;
Unto that Chylde may we call
Ullo sine crimine.

Eya Jesus hodie natus este de Virgine.

"THE CEDAR OF LEBANON."*

WORDS BY THE REV. R. F. LITTLEDALE, M.A., LL.D. — OLD MELODY ARRANGED BY EDMUND SEDDING.

Animato.

TREBLE. The Ce-dar of Le-ba-non, plant of re-nown, Hath bow'd to the hys-sop His wide spreading

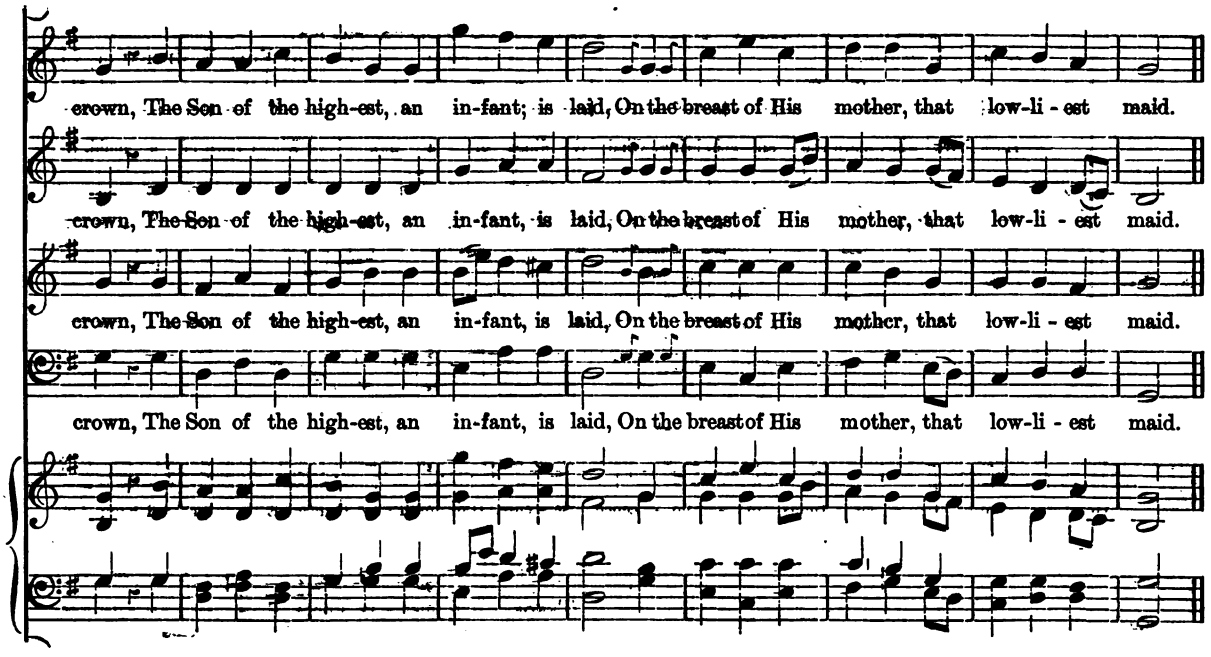
ALTO. The Ce-dar of Le-ba-non, plant of re-nown, Hath bow'd to the hys-sop His wide spreading

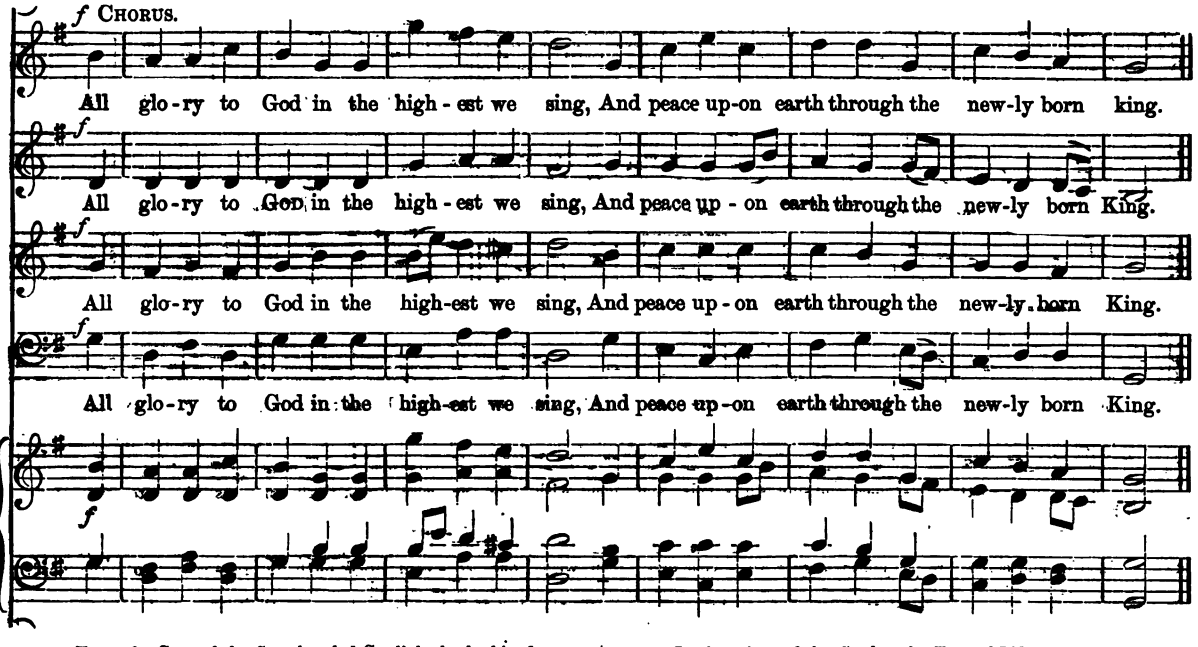
TENOR. The Ce-dar of Le-ba-non, plant of re-nown, Hath bow'd to the hys-sop His wide spreading

BASS. The Ce-dar of Le-ba-non, plant of re-nown, Hath bow'd to the hys-sop His wide spreading

ACCOMP.

* By permission rom Mr. Sedding's "Ancient Carols for Christmas, and other Tides," 1863.





From the Star of the Sea the glad Sunlight hath shined,
Springs the Lion of Judah from Naphtali's Hind,
The Life from the dying, the Rose from the thorn,
The Maker of all things of Maiden is born.
Chorus—All glory, &c.

The manger of Bethlehem opens once more
The gates of that Eden where man dwelt of yore,
And He who is lying, a Child, in the Cave,
Hath conquer'd the foeman, hath ransom'd the slave.
Chorus—All glory, &c.

In the midst of the Garden the Tree of Life stands,
And offers His twelve fruits to lips and to hands,
For the Lord of Salvation, the Gentiles' Desire,
Hath ta'en from the Cherubs their sword-blade of fire.
Chorus—All glory, &c.

On the hole of the aspic the sucking Child plays,
And His hand on the den of the cockatrice lays,
And the Dragon, which over a fallen world reign'd,
By the Seed of the Woman is vanquish'd and chain'd.
Chorus—All glory, &c.

To Him Who hath lov'd us and sent us His Son,
To Him Who the Victory for us hath won,
To Him Who sheds on us His Seven-fold rays,
Be honour and glory, salvation and praise.
Chorus—All glory, &c.

CHRISTMAS CAROLS.

"HARK! WHAT NEWS THE ANGELS BRING."

SOLO. *Moderato.* ARRANGED FROM J. S. BACH BY EDW. F. RIMBAULT, LL.D.

EBLE.

Hark, hark! what news the an - gels bring, Glad ti - dings ot a new - born King; Born of a maid, a

COMPT.

p

CHORUS. *f*

vir - gin pure, In vir - tuous in - no - cence se - cure. Hail, migh - ty Prince, E - ter - nal King, Let

ALTO.

TENOR. Hail, migh - ty Prince, E - ter - nal King, Let

Hail, migh - ty Prince, E - ter - nal King, Let

BASS.

Hail, migh - ty Prince, E - ter - nal King, Let

f

heav'n and earth re - joice and sing, An - gels and men with one ac-cord, Break forth in prais - es to the Lord.

heav'n and earth re - joice and sing, An - gels and men with one ac - cord, Break forth in prais - es to the Lord.

heav'n and earth re - joice and sing, An - gels and men with one ac - cord, Break forth in prai - ses to the Lord.

heav'n and earth re - ioice and sing, An - gels and men with one ac- cord, Break forth in prais - es to the Lord.

SOLO.

Behold He comes and leaves the skies,
Awake! ye slumbering mortals, rise;
Awake to joy, and hail the morn
The Saviour of this world was born.

CHORUS.

With endless love he came to dwell
On earth, to save mankind from hell;
In chorus, then, with joy and mirth,
We celebrate our Saviour's birth.

Rcpd. H.W.